IN THIS ISSUE: THE ORIGIN AND DEVELOPMENT OF CHRISTMAS CAROLS . . . . By Herschell C. Gregory

MUSICAL COURIER

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EUNICE NORTON

Pianist

Will Give Her First New York Recital of This Season in Town Hall, January 5

ELISABETH RETHBERG,
soprano of the Metropolitan Opera, sang the rôle of Desdemona in Verdi's Otello for the first time on December 5 in San Francisco with the San Francisco Opera Company. (Photo by Willott, Berlin.)

NINO MARTINI,
tenor of the Metropolitan Opera, has signed a contract for a series of musical films with Fox Film Corporation, each picture to be produced under the personal direction of Jesse L. Lasky. Jack Salter, of Evans & Salter, managers of Martini, through whom the negotiations were made, emphasizes that the contract is for the services of the artist as a motion picture actor and singer only, and that it does not affect in any manner his appearances in concert, opera or radio, and the pictures will not interfere with his schedules. The first photoplay goes into production the week of May 12, when Martini will have completed his spring concert tour following his season with the Metropolitan. (Photo by Herbert Mitchell.)

DORIS DOE,
contralto of the Metropolitan, will present four entirely new works at her only New York recital of the season in Town Hall on January 11. Two of them are works of Pietro Cimara, assistant conductor of the Metropolitan Opera. They are entitled Febbraio and Pioggia di Marzo. First performances also will be given of Mortimer Browning's Sleep, My Laddie, Sleep, and Beryl Rubinstein's The Ragged Piper. One group is to be devoted to American composers. There also will be songs by Brahms, Hugo Wolf, Franchetti and Stradella.

LEA KARINA,
Finnish soprano, artist-pupil of Isidor Achron, introduced his song, Love Me for a While, on Station WJZ, and is using it as a theme song for her broadcasts. (Photo © Maillard Kesslere.)

REINALD WERRENRATH,
baritone, was guest soloist on December 10 over Station WABC during the Atwater Kent program. He presented four special songs which he sang when he opened the first program in 1925. These were The Ringers, Smilin' Through, Beauty's Eyes and Punchinello.

FLORENCE AUSTRAL AND JOHN AMADIO
in Aden, Arabia, en route to Melbourne, Australia, where Mme. Austral appeared in opera.

WINIFRED CECIL,
soprano, appeared in concert on December 4 at Mrs. William S. Nelson's second morning musicale of the season in the Hotel Suburban, East Orange, N. J. Miss Cecil recently returned from Europe by the SS. Pennland. Before reaching New York, the ship touched at Halifax, N. S., where Miss Cecil was heard in a joint program with Rock Ferris and Anton Brees.

STAGE SETTING AND CAST FOR RICHARD STRAUSS' ARIADNE ON NAXOS,
which had its New York première at the Juilliard School of Music on December 5. The stage settings and costumes are by Frederick Kiesler. Center, Robert Dunn in the rôle of Arlecchino. Right, Maxine Stellman and Harold Boggess, as the Composer and the Music Teacher. (Photo of entire cast by Samuel H. Gottscho.)

(See Inside Back Cover for Additional News Pictures)

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Berlin Police Guard Hall for Hearing of Berg's Lulu Score

Enthusiasm Takes the Place of Hostility—Initial Performance of Excerpts from New Opera by Composer of Wozzeck Reveals Remarkable Originality—Furtwängler Conducts Brahms —Cortot and Cecilia Hansen in Recitals

By HANS L. HENIOT

BERLIN.—A first performance that was made possible only by the assent of General Goering, was that of Berg's symphonic selections from the opera Lulu, to the text of Wedekind's drama.

Granted that Berg's art is classed as *Kunst Bolshewismus,* an air of tension was felt in the house and many people came, it is safe to say, "just to see what might happen."

A truckful of police stationed at the stage entrance was held in readiness for any eventuality. However, after the intermission and the performance of Beethoven's eighth had begun, it was seen that there would be no outburst and the police guard took their departure.

With regard to the music: The ground plan of Wozzeck is carried through in Lulu, in that every scene brings out the intent of the composer to evolve a definite musical form. A Rondo followed by an *ostinato;* four variations in which the theme comes last instead of first, as is usually the case, conclude a three-part adagio. An orchestra that makes use of a piano, a saxophone, used in no way suggestive of jazz, a vibraphone that helps to complete a range of orchestral color ravishing at one extreme, defiantly crude at the other. Between these opposites one hears the application of the "twelve-tone harmony" principle, involved polyphonic writing that contrasts glaringly with homophonic writing of childish simplicity. Major triads free of any suspensions strangely complete an instrumental technic certainly individual and which differs from Wozzeck only in that it is more transparent. Sustained string passages of Wagnerian line in the closing section of the adagio are of haunting beauty, contrasting dramatically with the blatant dissonance of the diminished seconds in the brass played fortissimo when Lulu meets her death.

Under Kleiber, the Staatsoper Orchestra gave a performance of microscopic precision and glowing warmth. The incredibly difficult coloratura arias with their awkward intervals were sung with amazing surety and ease by Lillie Claus, of the Vienna Staatsoper. The applause lacked nothing in warmth or duration to make one question the friendliness of the audience towards this much disputed music.

A *"Heil Mozart!"* from the back of the hall was the one and only attempt at protest that cut the second of silence before the applause began. Conductor Erich Kleiber was also warmly applauded for his interpretation of the eighth symphony (Beethoven) and Concerto Grosso (G. H. Stolzel).

Through Kleiber's courage in the face of opposition from personages high up, Wozzeck was brought out in Germany a decade ago, its composer springing into world fame. Kleiber's resolute stand for a hearing in concert form of Berg's latest opus, leads one to hope that his influence will bring about a stage production of Lulu as well.

FURTWÄNGLER CONDUCTS

Furtwängler's fourth concert commenced with Heinrich Kaminski's Dorischer Musik. It is a work of undeniable originality and the composer was repeatedly recalled to share with Furtwängler a most cordial reception of this first performance. Zino Francescatti, French violinist, played the Bach A minor concerto with superb tone quality but insufficient depth. In the Paganini D major concerto, ample proof was given of an extraordinary equipment that made child's play of mechanical difficulties. His performance won salvos of applause. A magnificent reading of Brahms' first symphony followed. With what grandeur and simplicity of line Furtwängler carried the work to its sublime heights! The applause continued long after the orchestra had left the stage, and not

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Stravinsky's Persephone Fails to Win Approval of London

Ida Rubinstein Assists as Diseuse—Walton Exhibits New Creation—Menuhin Pair Conquer—Pianistic Fiesta of Masters—McCormack Draws Throng

By CÉSAR SAERCHINGER

LONDON.—Igor Stravinsky, still slender and youthful looking, paid one of his meteoric visits to London, to appear both as pianist and conductor at the same concert, and to introduce to an English audience his latest neo-classic creation, Persephone.

Persephone, which takes us back to the mythology of ancient Greece, is a cantata which can and has been used as a ballet-pantomime. Ida Rubinstein, famed dancer and exotic attraction of Paris salons, who introduced it in its terpsichorean version in the French capital, came along to London not to dance but to recite the text written by André Gide for the title part and for a while Queens Hall sounded like the Comédie Française on a classical night—except for the dissonances produced by the Stravinskyan orchestral background. Why Persephone spoke, although the narrator (René Maison) as well as the chorus of nymphs and other minor gods sang, was not to be explained by anything except that Mme. Rubinstein is not a singer. The more usual way is the reverse.

However, Stravinsky's dictum on his latest phase—begun with Oedipus—probably also applies to this and other details, when he says: "I am following a path that is certainly the right one; of this there can be no discussion or criticism." The attitude of antique classicism begins to pall on a modern audience after a while and despite moments of elevated beauty, the total effect of the work was boredom. Stravinsky conducted and Maison sang acceptably.

NEW WALTON SYMPHONY IN PART

There was a time when native composers despaired of getting their works performed by the great orchestras; today their manuscripts are torn from them before the ink is dry. Young William Walton, having announced the incubation of his first symphony, was induced to have three movements of it played to an impatiently palpitating public, before the fourth one could be finished. The London Symphony Orchestra under Sir Hamilton Harty played them—Allegro, Presto, Adagio—and made a considerable impression. The composer of Façade and other bright pieces has become the profound musical philosopher and the story begun in the three movements is going to have a tragic ending. The style is that of Belshazzar's Feast developed to heroic proportions. The composer received an ovation at the end.

BACH IN PLENTY

The Royal Philharmonic Society, too, was inclined to be a bit previous at its third concert, in celebrating Bach's 250th birthday which takes place next year. Sir Henry Wood thus wins the commemoration stakes by good length and no one will grudge him his victory, for he has been England's Bach champion for a generation. Four young pianists, Clifford Curzon, Cyril Smith, John Hunt and Kendall Taylor, played the triple and quadruple concertos, and there were no less than three Brandenburg concertos, not to mention arias sweetly sung by Elsie Suddaby. The enthusiasm was vociferous.

Sir Thomas Beecham and his Philharmonic Orchestra are drawing large audiences this season, and last Sunday's concert was sold out. The program—Mozart's Jupiter, Beethoven's seventh and Delius' Paris—was, of course, calculated to draw.

(*Continued on page 22*)

Paris Has Luminous Array Of Outstanding Performers

Appearances by Noréna, Carmen Studer, Marian Anderson, Brailowsky, Krauss, Gigli, Philipp, Roesgen-Champion Make Musical Week Interesting in French Capital—New Ravel Songs Presented

By IRVING SCHWERKÉ

PARIS.—Virtuosos and first auditions brought cheer and interest to that portion of the Parisian populace which goes to concerts and operas. The aggregation is composed, as everybody knows, of as many nationalities as there are nations. With so many good things clamoring for attention, the problem is where to begin. Shall accounts of the artists headlined above be run alphabetically, or how? I made part of my headline by taking names at random, but writing about the persons to whom those names belong, demands a wee bit more of what folks call organization, and organization will have to be used—that is, if I do not want our editor to howl and send this back. So let us go at it this way: opera, pianists, song recitalists, composers, conductors, and first performances. Thus:

TO THE OPÉRA

It was a great big, gala night. A benefit for the retiring fund of the venerable institution. The house was packed with everybody in their best bibs and tuckers. Noréna, Brownlee and Gigli sang Rigoletto, and how they sang. None of that reticent, holding-back business, but *voce,* a lot of *voce—voce* of ravishing quality and expertly dispensed. Noréna as Gilda, pouring out her silvery, crystal-clear Norwegian soprano; Brownlee, as Rigoletto, filling the expensive auditorium with the full volume of his richly colored Australian baritone; Gigli, the voluptuous, heart-breaking Duke, drawing caressing phrase after phrase from his warm Italian tenor. Gigli, of course, had to repeat Donna e mobile, Noréna was heartily applauded for her exquisite, stylistic singing of Caro nome (indeed, is there ever a time when she does not sing that way?), and Brownlee was cheered for his throbbing delivery of the song in which he deplores the old man's curse while for both of the duets which Noréna did with Rigoletto, the house simply came down and the show was held up the longest time you could imagine. What duets they are, and it is not often one hears them sung so well; the one in the garden where Rigoletto implores dear Gilda to mind her "p's" and "q's" and not go near the boys; the other where Gilda having by this time been thoroughly defiled and deserted, the anguished parent melodiously exhorts his offspring to weep and wail and think of revenge. Gilda naturally keeps up with him in the singing, but all the time, as is plainly evident from her tender attitudes and glances, she is thinking of the Duke, and wondering

(*Continued on page 22*)

San Francisco Orchestra Season in Doubt

Board of Musical Association Abandons Plan for Twelve Weeks' Series, as Guarantee Fund Is Deemed Not Sufficient—Deadlock Between Players and Management Results from Proposal to Halve Concert Schedule

By CONSTANCE H. ALEXANDRE

SAN FRANCISCO.—At a recent meeting of the board of governors of the Musical Association of San Francisco, it was decided to abandon the tentative plans for the forthcoming season of symphony concerts, which was to have opened on January 4.

The following resolution was passed: "It is the sense of this meeting that the project of the twelve weeks' season shall be definitely abandoned because of lack of the necessary financial support, and that the Executive Committee be requested to endeavor to arrange some other plan for the symphony season, with the reservation that it shall not involve the association in a debt beyond its resources."

The underwriting required for a twelve weeks' season approximated $71,000, and of this amount $44,000 has been secured. This result of an effort to obtain the guarantee fund compares favorably with that obtained in other cities. The policy of the association is to incur no obligations for which funds are not pledged in advance.

DISBANDMENT THREATENED

Should there be no symphony concerts here this winter, the orchestra would undoubtedly disband and the result be disastrous to the musical welfare of San Francisco and vicinity. Unless the San Francisco Symphony Orchestra remains intact, San Francisco will be deprived of both its winter and summer seasons of concerts and Hillsborough of its annual series of open-air summer symphony concerts at the Woodland Theatre. What is more, the San Francisco Opera Association would be at a loss as to where to secure a highly sensitive and well disciplined orchestra for its season of grand opera.

It would indeed be a shame and disgrace for a city the size of San Francisco, where there is so much wealth and such a music-loving public, to lose its fine orchestra, which for the past twenty years has been recognized as one of the foremost cultural and educational institutions in America. The San Francisco Symphony Orchestra has proved invaluable to the city.

Of course, there are two sides to every story. A number of the first chair men of the orchestra seem to feel that by signing a contract for six weeks instead of twelve they may lose in failing to secure a longer engagement elsewhere. On the other hand, the Musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra, is firm in its decision not to risk giving more concerts than its guarantee permits. Perhaps both the musicians and the association are justified according to their individual point of view in the stand they have taken.

However, the main issue at the present time is to save the San Francisco Symphony Orchestra. To accomplish this, it is up to the musicians in the orchestra, who were all well treated by the association when times were more affluent than they are today, to coöperate with the Musical Association. Next year conditions may be sufficiently propitious to enable the association to offer the musicians a season of twenty-five weeks, as it did in the old days.

Weingartner to Direct Vienna Opera

VIENNA.—Felix Weingartner has been appointed by the government as director of the Vienna State Opera, replacing Clemens Krauss, who left the post on December 15. Dr. Kerber, who has managed the Salzburg festivals, is entrusted with the administrative duties of the directorship. Weingartner intends to ask Arturo Toscanini, Bruno Walter, Erich Kleiber and others to coöperate with him in conducting the performances of the Vienna opera for specified periods. R. P.

THE ORIGIN AND DEVELOPMENT OF CHRISTMAS CAROLS

By HERSCHELL C. GREGORY

FIRST of the carols ever heard by man was that sung by the angels over the fields of Bethlehem when Christ was born, Glory be to God on high, and on earth peace, good will towards men.

The origin of the Christmas carol is entwined with myth and conjecture, but Pliny, in the second century, wrote that "Christians gathered on festival days to sing praises alternately to God and Christ." The term carol is believed to be derived from the Latin *cantare* (to sing) and *rola*, an interjection expressive of joy. The word originally implied dancing. In the French it signified a peculiar kind of dance in a ring. In the English of Chaucer carolling is sometimes dancing and sometimes singing. In modern usage carols are songs to be used during the Christmas season to commemorate Our Lord's nativity. Most of our carols have come down to us from a time so remote, or a people so illiterate (or both) that no one knows who wrote either the words or the music.

The practice of carol singing appears to be as ancient as Christmas itself, and we are told that in the early days of the church the bishops sang carols on Christmas Day among the clergy. Jeremy Taylor refers to the hymn intoned by the angels on the plains of Bethlehem and says, "As soon as these blessed choristers had sung their Christmas carol, and taught the Church a hymn to put into her offices forever in the anniversary of this festival, the angels returned into heaven." When Dryden wrote "the costly feast, the carol, and the dance," England long had been singing Christmas carols.

Milton in the twelfth book of Paradise Lost alludes to what may be the first carol: "His place of birth a solemn angel tells
To simple shepherds, keeping watch by night;
They gladly thither haste, and by a quire,
Of squadron'd angels hear His carol sung!"

Many of the first carols were written in Latin, and even today we sing, O Come, All Ye Faithful, as *Adeste Fideles*. Sometimes a Latin phrase has survived as a refrain:

"In Bethlehem, that noble place,
As by the prophets said it was,
Of the Virgin Mary, full of grace
Salvator mundi natus est.
Be we merry in this feast,
In quo Salvator natus est.

Beautiful illustrations of carolling may be seen in the paintings of Fra Angelico, where the Christmas angels not only sing, but dance as well, while the angels in Botticelli's Nativity (at the National Gallery) are in reality pictures of poetry in motion.

Origin of Carols

Many of the old carols are founded upon legends. One of the most interesting of these is the Cherry Tree carol. It takes the form of a dialogue between Mary and Joseph, when on their way to Bethlehem before the birth of the Saviour. As they pass a tree loaded with cherries, Mary has a great wish for some of the fruit, and asks Joseph to pluck cherries for her, but Joseph refuses, whereupon the tree bows down and offers its fruit to her.

Another of these interesting legendary carols is the Carol of St. Stephen, who was "clerk" to King Herod at Jerusalem at the time the Star of Bethlehem appeared:

"St. Stephen was a clerk,
In King Herod's hall,
And served him of bread and cloth
As ever King befall."

The poem goes on to relate that Stephen was carrying a boar's head to the king and saw the star which frightened him. Throwing down the boar's head he rushed into the hall, calling out to King Herod:

"I forsake thee, Herod,
And thy werkes all.
There is a child in Beth'lem born
Is better than we all."

Herod became angry and tells Stephen that such an event is as likely to happen as that the capon lying on the dish before him would crow, whereupon, so the legend says, "the capon rose up in the dish and crew, *Christus natus est* among the Lordes all," at which Herod became furious, threw

out Stephen and stoned him, and the carol ends:

"And therefore is his even
On Christes owne day,"

alluding to the fact that St. Stephen's Day was the next day after Christmas Day.

Secular Examples

In course of time the carols became secularized and were often nothing more than festal chants sung during the Christmas season. The earliest carol of this class is preserved in the British Museum in manuscript form. It is composed in Norman-French, and belongs to the thirteenth century. In connection with this we may speak of the Wassail which is one of the oldest known forms of the English carol, and derives its name from the Anglo-Saxon *Weshal*, "Be hale or healthy," a toast equivalent to the modern "Good health." The presence of the Feasting Carol is easily understood, if we remember that most of the great Christian festivals were grafted on to the feast days, or festivals of the old heathen mythology. One of the most popular Wassail carols which has gone the world over on Christmas eve, being sung by carolers wherever the English language is spoken, begins as follows:

"Wassail, wassail, all over the town,
Our bread it is white, and our ale it is brown;
Our bowl it is made of a maplin tree,
So here, my good fellow, I'll drink to thee."

In the sixteenth century little volumes of carols were published by the early English printers Wynkyn de Worde and William Copland. Only four of these books have survived the march of time and are either in the British Museum or in the Bodleian Library at Oxford. The earliest of the four was printed in 1521, but only one page which gives the original version of the well known Boer's Head carol remains of the book of Christmasse Carolles. This carol has the distinction of being the earliest known specimen of the printed carol, having been published forty-seven years after Caxton introduced printing into England:

"The bore's heed in hand bring I,
With garlans gay and rosemary,
I pray you all sing merely
Qui Estis in convivio.
The bore's heed I understande,
Is the chefe servyce in this lande,
Loke where ever it be fande,
Servite cum cantico.
Be gladde lordes, both more and lasse,
For this hath ordeyned our stewarde,
To chere you all this Christemasse
The Bore's heed with mustarde."

This carol is sung every Christmas at Queen's College, Oxford, when the boar's head is brought in on a charger.

The story connected with this custom is that a student of Queen's was walking in the country near Shotover, a hill near Oxford, studying his Aristotle, when a wild boar rushed out of the forest and attacked him. The student being taken unawares, and not knowing what else to do, crammed the volume down the throat of the beast, and thus saved his life.

One of the early carol books was entitled Christmas Carolles Newely Inprynted. It was printed some time before 1546 and came from the printing press of "Rychard Kele, dwelling at the longe shop under saynt Myldredes chyrche." In the front of the book one of the early owners tells why he preserved it.

This old pamphlet was a part of a collection of Curiosities made by that famous antiquary and historian Roger Morrice, late of Hoxton . . . "Wherefore, it having been preserved thus long from the devouring Jaws of Time, I thought it to be valuable purely for its Antiquity; and have accordingly carefully lay'd it up & preserved it for about or near to 30 years, that it has been in my Hands. And that it may not be thrown away as an imperfect and good-for-nothing Piece after I am dead and gon (sic), is what is designed in my Writing of this Recommendation of it. Sam Marriott. Octobr, 15, 1733."

Development of Carol Art

At first the carols were extremely rugged in point of composition, but they gradually assumed a more harmonious form in later years. This improvement is especially noticeable at the beginning of the sixteenth century. A carol which is frequently sung on Christmas morning by children belongs to that period and begins:

"When Christ was born of Mary free,
In Bethlehem that fair citie,
Angels did sing with mirth and glee,
In excelsis gloria."

Warton in his History of English Poetry gives notice of a license granted in 1562 to John Tysdale for printing "Certayne goodly Carolles to be songe to the glory of God, and again Crestemmas Carololes auctorisshed by my Lord of London." This may have been an endeavor made at the time of the Reformation to supplant the old popular carols by carols of a more devout character, and in Scotland we find instances of the same policy in the Gude and Godly Ballates, and "Ane compendious Book of godly and spiritually Sangs," the latter printed in Edinburgh in 1621. The only break in the continuity of carol singing in this country was during the period of the Reformation. The Puritans denounced not only the singing of carols but the observance of Christmas itself as unscriptural, which caused the clock of artistic progress to be set back for many a long year.

It was the custom in those days to keep the last Wednesday in the month as a fast day, and when Christmas Day happened to fall on the last Wednesday in the month in 1644, the people were ordered to observe it as a fast. In 1652 Parliament issued a statement that "no observation shall be had of the 25th of December, commonly called Christmas Day." No services were allowed in the churches on that day and several were arrested for receiving the Holy Communion on Christmas Day. Our forefathers rebelled against this interference with their liberties and it was not long before they recovered their ancient winter festival and with it a revival of the carols.

English literature contains many references to the Christmas waits. They were the watchmen and town musicians, possibly so called because it was their duty to "wait" or attend on the magistrates and other officials on ceremonial occasions. They were employed in England until the accession of the House of Stuart. They went about caroling from door to door playing coarse reed instruments. Later the name was transferred to the country musician who sang carols and gave serenades during the Christmas holidays:

"The waits are singing in the lane,
And holly berries gleam again,
To celebrate the holy birth.
The children fill the hours with mirth
And all the world renewth worth
Noel, Noel."

In the Vicar of Wakefield, Goldsmith describing the character of his parishioners says, "They kept up the Christmas carol." Such a composition as God Rest Ye Merry, Gentlemen may have been sung by these people.

In the sixteenth century hundreds of editions of Christmas carols were printed. In 1579 appeared "A godly hymne, or caroll for Christmas" and the following year "Godlie Carolles, hymnes and spirituall songes." In 1587 Moses Powell published a book of carols and toward the end of the century Christmas Delights and another called The Praise of Christmas were published.

A carol sung by children in Yorkshire who bear along with them a Christmas tree consists of a doggerel rhyme:

"Well-a-day! well-a-day!
Christmas too soon goes away,
Then your gooding we do pray,
For the good time will not stay—
We are not beggars from door to door,
But neighbors' children known before,
So gooding pray,
We cannot stay,
But must away,
For the Christmas will not stay,
Well-a-day! well-a-day!"

In Devonshire it is the custom for the singers to take the money which they receive on such occasions and spend it in social merry-making on Twelfth Day, a fortnight afterwards. Christmas carols are sung on Christmas Eve as well as on Christmas Day and indeed the former is regarded by many as the more appropriate occasion. The choristers take the village bell and go around to the principal homes of the parish and sing the carols which are often accompanied by instruments.

About 1560 Thomas Becon, a minister, tried his hand at carol creation. He wrote: "A newe Dialoge betwene thangel of god and the Shepherds of ye felde, concerning the Nativitie & byrth of Jesus Christ Our Lord and Savior, no lesse Godly than swete and pleasante to reade."

Entries in books of the Tudor sovereigns show that carol singing flourished throughout the sixteenth century.

In the following century Milton, Ben Jonson, Crashaw, Southwell and George Wither fashioned splendid carols.

Bishop Hall and Robert Herrick, two poets belonging to the earlier half of the seventeenth century, furnished a number of carols. In a book of Christmas carols published in 1846, is a poem by Herrick entitled the Star Song written as a hymn for the Epiphany, but which is fully as applicable to Christmas:

"Tell us thou clear and heavenly tongue,
Where is the Babe that lately sprung?
Lie He the lily banks among?
Or say, if this new birth of ours
Sleep, laid within some ark of flowers,

(*Continued on page* 19)

International Guests Rouse Interest of Viennese Public

Foreign Conductors Lead Philharmonic—Backhaus and Friedman in Orchestral Concerts—Two Eminent Tenors Vie for Public Favor—Milstein, Cortot, Brailowsky and Busch Quartet Win Warm Plaudits

VIENNA.—The last two Philharmonic Concerts were directed by two conductors diametrically opposed in their artistic individuality. Hans Knappertsbusch from Munich proved in his not unusual program, his accuracy and exactness but missed the intensity of feeling so necessary especially for Bruckner's fourth (Romantic) symphony. In Tschaikowsky's Pathetic Symphony, Knappertsbusch was dynamic and dramatic.

Quite the opposite of this German is the Italian conductor Bernardino Molinari, from the Augusteo of Rome. With him music springs from natural intuition and innate understanding. A novelty for Vienna was Pause del Silenzio, by G. Francesco Malipiero, a set of free variations, sharply contrasted in tempo and tone color and separated by the same horn motive. This fine-spun and not easy composition was followed by Ottorino Respighi's Gli uccelli (The Birds). The fireworks of the overture to Verdi's Sicilian Vespers effectively concluded a delightful and highly successful concert.

TWO MASTER PIANISTS

New Italian music was heard also in the last Ravag concert, one of a series of public affairs given by the official radio orchestra, and conducted by Oswald Kabasta. The fantastic I Sortilegi (Witches' Sabbath) by Riccardo Pick-Mangiagalli, for piano and orchestra, is effective and colorful program music. Wilhelm Backhaus easily surmounted the technical difficulties of the solo score, a part which unfortunately gives the pianist no opportunity to display his spiritual qualities. This was left to the Mozart A major concerto, which Backhaus indeed interpreted with all the subtlety and refinement of his art. The often played L'Apprenti-Sorcier, by Dukas, again proved its stimulating power.

The second evening of the cycle of symphonic concerts under Sidney Beer brought Ignaz Friedman again before a Vienna audience. Mr. Beer was obliged to cancel his engagement because of illness and was replaced at the last minute by Leo Wurmser, a young conductor coaching at the State Opera. Wurmser quickly proved his gifts, faultlessly guiding the orchestra through the entire program. Ignaz Friedman, the centre of interest, utilized his powerful pianism in a graphic interpretation of Tschaikowsky's first piano concerto and made the evening an outstanding event in the crowded Viennese concert season. Several days later, Friedman gave his second recital here this season. Schumann and Chopin, of which romantic masters Friedman is an incomparable interpreter, crowned the evening.

COMPETITORS?

After his operatic triumphs Giacomo Lauri-Volpi gave a recital in the Grosser Konzerthaussaal. He began with Italian songs of the eighteenth century, though the intimate lyric style is not his forte. He best revealed his beautiful voice in the better-known operatic arias most of which he had to repeat—six encores, to be exact.

Three days later practically the same audience heard Alfred Piccaver, leading tenor of the Vienna Opera sing a program of modern English songs, Verdi, Kienal and Massenet. The artist interpreted the delicate and pleasing English music with taste and musicianship. The plaintive Ingemisco, from Verdi's Requiem, was extremely impressive. The delighted listeners thanked the artist with stormy applause.

MILSTEIN'S RECITAL

Milstein, on his honeymoon with his recently acquired partner (in other words, his new Stradivarius) has just played in Vienna. The diversity of this magician and his amazing capacity to do justice to any style were felt throughout a varied program. From Schubert's delightful sonatina op. 137, No. 3, exquisitely played, Milstein jumped into Bach's gigantic sonata for violin alone. Not for an instant was there felt any academic heaviness or any historic remoteness, but always the full strength of pulsating life and structural beauty. To the Mendelssohn concerto the artist gave all the sweetness, pureness, and brilliance this ingenious masterpiece requires. In Three Capriccios (Paganini) he seemed the personification of the former wizard of the violin, and like him, kept his audience spellbound and breathless.

CORTOT'S RECITAL

Alfred Cortot, French pianist, brought something quite new to Viennese concert experience: a recital which he preceded with a lecture on the life and work of the composers on his program. There was César Franck and there was, of course, Debussy, whose preludes (First Book) were the highlights of the evening. The twelve airy sound-visions passed by like so many scintillating butterflies. The musical part of the evening was perfect, while the spoken part did not quite fill all expectations. Another outstanding success was that of Alexander Brailowsky, who gave a mixed program which allowed him to show the brilliance of his virtuosity and the variety of his extraordinary talent.

CHAMBER MUSIC

Two evenings of pure and genuine music were offered by the Busch Quartet, noted for purity of style and tone. The program was classic, barring one modern work, a Quartetto by the eclectic Viennese composer Karl Weigl. A serious, well developed and carefully worked out composition, it pleased at once.

PAUL A. PISK.

Sevitzky's Simfonietta Chosen for Broadcast

Fabien Sevitzky's Philadelphia Chamber String Simfonietta, which he founded in 1925 and has since conducted in several concerts annually, was selected as one of the major chamber music organizations engaged to broadcast on a national network in the series inaugurated by the Elizabeth Sprague Coolidge Foundation of the Library of Congress in Washington. For the one hour's program on December 8, Mr. Sevitzky led his Simfonietta in Mozart's Eine Kleine Nachtmusik; Tschaikowskys' String Serenade and Bloch's Concerto Grosso. The program originated in WCAU, Philadelphia, coming through WABC in New York and other stations of the Columbia network. Mr. Sevitzky flew to Philadelphia and back to Boston.

Kansas City Gives Warm Welcome to Series by San Carlo Opera Company

27,000 Listeners Attend Week of Lyric Drama—Rosemarie Brancato Hailed in Home City Bow as Gilda—Mary McCormic, Bianca Saroya and Dimitri Onofrei Other Fêted Vocalists—Karl Krueger Acclaimed

KANSAS CITY, MO.—The San Carlo Opera Company presented seven grand operas in five days from December 5 to 9 inclusive, at Convention Hall, 27,000 people attending regardless of inclement weather. Rosemarie Brancato's local début as Gilda in Rigoletto, December 9, was a huge success, an audience of 5,500 paying homage to their latest prima donna (the rising young coloratura soprano is a native Kansas citizen) in salvos of applause. One thousand were turned away for this, the largest house of the San Carlo engagement. Miss Brancato's Gilda is a masterpiece of delicate artistry suggestive of Sembrich and Galli-Curci in their prime. Not only satisfying vocally and histrionically but actually thrilling was her delineation of Rigoletto's daughter. The exquisite timbre of her voice, her splendid vocal control and gracile figure made for an ideal Gilda. Her top E in the finale of Caro Nome was remarkably clear and bell like and true as to pitch. In the duets with Dimitri Onofrei (Duke) and Mostyn Thomas (Rigoletto) her voice was beautiful and in the dying scene Miss Brancato's voice and temperament registered almost uncanny realism.

Lohengrin was uniformly fine as to cast, with Dimitri Onofrei excellent in the name part, Bianca Saroya splendid as Elsa, Harold Kravitt (Henry), Dreda Aves (Ortrud) and Mario Valle (Frederick). There were some high points reached through Carlo Peroni's conducting.

Arnoldo Lindi scored as Radames in Aida, December 5, and his Canio in Pagliacci December 8 was outstanding. Leon Rothier as Mephistopheles carried off the honors in Faust December 9, bringing superb artistry to the rôle. Mary McCormic gave Marguerite a modern interpretation, rising to vocal heights in the Prison Scene. Cavalleria Rusticana on December 8 held interest for Kansas citizens through the presence of Ada Belle Files (former resident) who sang and acted Lola successfully.

ORCHESTRAL EVENTS

In the second subscription concert of the Philharmonic at Convention Hall, November 12, Karl Krueger, as usual *sans* score, led his men in a truly spiritual recreation of the Mozart symphony No. 40 in G minor. And Death and Transfiguration (Strauss) which followed it was given an inspirational exposition. Nocturne (Martucci) and The Sorcerer's Apprentice (Dukas) completed the orchestral fare. Dalies Frantz, pianist, guest-artist brought a velvet touch, fluent technic and Mozartean polish to his reading of Mozart's concerto in G major, yet lacked virility. The orchestral accompaniment was one of warmth and understanding.

On December 3 Krueger conducted the Philharmonic Orchestra in a magnificent reading of the grateful Schumann fourth symphony. The third subscription concert was devoted to melodious numbers, opening with A Midsummer Night's Dream (Mendelssohn) and closing with the Dream Pantomime from Hänsel and Gretel ((Humperdinck) and Springtime Overture (Goldmark). Philipp Abbas, first cellist of the orchestra, a guest soloist, gave a stunning performance of Variations on a rococo theme for cello and orchestra (Tschaikowsky) and breaking the no encore rule, following tumultuous applause, played Bach's Air for G String. The orchestral accompaniment for the Tschaikowsky was artistic. The Memorial Boy Choir of Grace and Holy Trinity Church assisted in the Humperdinck item. Through the authority and understanding of Mr. Krueger the familiar numbers were given refreshing, colorful readings. Audiences of 5,500 and 4,500 respectively attended the two concerts.

HEIFETZ PLAYS TO CAPACITY

Heifetz, first artist of the current Fritschy series drew a capacity audience to Convention Hall November 27. The program included the César Franck sonata, concerto A major (Mozart) and a sparkling contrasted group by Achron, Debussy, Sarasate, Schubert-Friedberg and Dinicu-Heifetz. Emanuel Bay was at the piano. Coupled with Heifetz' dazzling virtuosity was a new depth of feeling which produced ethereal recreations in the Mozart and Franck numbers, realizing an unwonted spirit of ecstasy in the finale of each. Mr. Bay evidenced superb pianism in the Franck item and fulfilled the rôle of accompanist with artistry. The entire program was on a high plane and many encores were added.

C. C. B.

IN NEXT WEEK'S ISSUE

COFFEE HOUSES IN MUSICAL HISTORY

By DAVID EWEN

MARIA KURENKO

will have the leading soprano rôle in the American première of Stravinsky's comic opera Mavra, which the Philadelphia Orchestra is presenting on December 28, 29 and January 1. Alexander Smallens is the conductor and the score will be sung in Russian.

Philharmonic and Opera Merger Abandoned

Orchestra Management Announces That It Has Given Up Amalgamation Plan on Advice of Toscanini

The proposed plan of coöperation which the directors of the Philharmonic-Symphony Society of New York and the directors of the Metropolitan Opera Association were considering has been abandoned on the advice of Arturo Toscanini. After developing the financial possibilities, the Philharmonic-Symphony Society laid the whole plan before Maestro Toscanini through Bruno Zirato, assistant manager of the society, who is now in Milan. After careful consideration Toscanini made a reply through Mr. Zirato, who cabled as follows to Arthur Judson, manager of the Philharmonic-Symphony Society:

"Had several talks with the Maestro. Find it rather difficult to convey his views by cable. He believes that the merger would not help either organization artistically. Giving concerts at the Metropolitan, the Philharmonic would lower its standard achieved so far. He believes it impossible that only forty performances of ten operas would satisfy the public. Anyway, he never could recommend giving concerts at the Metropolitan on account of the acoustic conditions there, despite proposed stage improvements. The Maestro, however, wishes you to tell the members of the board that this honest opinion should not carry any weight in their minds or arrest any negotiations if they still consider advantageous a merger with the Philharmonic.

(Signed) BRUNO ZIRATO."

In view of the doubts of Toscanini, the societies have decided not to proceed with the merger. The Philharmonic-Symphony Society will give concerts as usual in Carnegie Hall next season and in due time will announce its plans for 1935-36.

Yarnall and Braun Resign from Philadelphia Orchestra Board

PHILADELPHIA.—Charlton Yarnall, who has been on the board of directors of the Philadelphia Orchestra for the last eighteen years, resigned from that body on December 13, the third director to take such action as a result of the impending retirement of Leopold Stokowski as conductor of the orchestra. The first directors to withdraw from the board were Curtis Bok, Jr., and his mother, Mrs. Mary Louise Curtis Bok. Another resignation from the board was that of John Frederick Braun.

The directors of the Philadelphia Orchestra have sent a "seven-point letter" to Leopold Stokowski, musical director of the orchestra, who has declared that he will not renew his contract that expires the end of December. Mr. Stokowski has referred to "deep-lying differences" between himself and the board. In the letter, it was suggested that Mr. Stokowski might find the board amenable at least to compromise. He is offered an engagement for the season 1936-37, for which he is invited to "state his terms." He also is asked to "conduct as many concerts, operas or special events" as he wishes during the 1935-36 season. The board also said they would be glad to consider any one he might suggest as business manager or executive director of the orchestra.

Philadelphia Melodic Fare Impressive in its Variety

Stokowski Conducts Sibelius' Tapiola in Program Including Dvorak, Debussy and Wagner Works—Menuhin Plays to Capacity Throng —Casimir Quartet, Mary Miller Mount and Elizabeth Gest Heard in Week's Schedule

PHILADELPHIA.—The work of the Philadelphia Orchestra, under Leopold Stokowski, at the concerts of December 7, 8 and 11, was superb in every particular. Never has this great organization played better, it seemed. The New World Symphony of Dvorak was the opening number and was given a magnificent reading. As always, the beautiful English horn solo in the largo was finely done and held appeal for the audience. The sprightly scherzo and furious finale were equally well done. Great applause followed.

The exquisite L'Apres-midi d'un Faune by Debussy, with its part for solo flute so excellently played by William Kincaid, was another source of delight to the listeners. Following this came the novelty of the program —Tapiola by Sibelius, which did not prove exceptionally impressive. The closing number was the Prelude and Love-Death from Wagner's Tristan and Isolde.

RECITAL BY CASIMIR QUARTET

The Casimir Quartet (Charles Jaffe and Eudice Shapiro, violins; Virginia Majewski, viola; Victor Gottlieb, cello) was heard in an excellent recital at Casimir Hall, Curtis Institute of Music, on December 10 before a capacity audience.

Beethoven's quartet in F minor, op. 25, the Debussy string quartet, op. 10, and Mozart's string quartet in F were the offerings of the evening and were given with remarkably fine ensemble work, beautiful tone and artistic interpretation. The contrasts in mood of the three composers were well brought out, and the individual members of the quartet proved themselves artists of a high order.

Mary Miller Mount and Elizabeth Gest were presented by the Philadelphia Music Teachers' Association together with Arthur Seymour, baritone, at the auditorium of the Ethical Culture Society on December 11, before a good-sized and enthusiastic audience.

Mrs. Mount and Miss Gest repeated a large part of the program for two pianos which they gave so successfully in recital at the Barclay a few weeks ago. They changed four of the numbers of the previous program, playing sonata by Pasquini, Sicilienne of Bach, The Goldfish Pond by Dupin and Rachmaninoff's Romanza. They repeated the splendid ensemble work which always marks their playing and were so cordially received that they were obliged to play an encore at the close, and were recalled numerous times after their other groups.

Mr. Seymour also pleased with songs by Pergolesi, Secchi, Handel, Tschaikowsky, Grosvenor, Gertrude Ross, and one of Miss Gest's (Down to the Sea). He was also obliged to respond to the applause with an encore.

YEHUDI MENUHIN IN RECITAL

The third of the All Star Concert Series was given in the Academy of Music on December 13 by Yehudi Menuhin, accompanied by Marcel Gazelle.

A large audience with several hundred on the stage, listened entranced to the playing of young Mr. Menuhin, through a program which must have employed every technical resource of a violinist, and the most mature comprehension of musical values. All of these demands were as nothing to the young soloist. His technic seems inexhaustible, and his musical conceptions are the most discerning. Mozart's concerto in D (the Adelaide) opened the program and was given with that charm and delicacy so essential—and so rare—in performances of Mozart. The cadenzas by Hindemith were especially interesting. The colossal Bach Chaconne, unaccompanied, was superbly done, and elicited the most profound respect. Symphonie Espagnole op. 21 (complete) by Lalo was given a brilliant performance, as were also the Caprice Basque op. 24, and Habanera, op. 21 by Sarasate and Novacek's Perpetuum Mobile, while the Prayer from the Te Deum of Handel in Carl Flesch's arrangement was a fine vehicle for the exhibition of the soloist's beautiful, rich tone. Three encores were given, the last one being an arrangement of the theme from the Largo of the New World Symphony of Dvorak. M. M. C.

Ray Lev in Benefit for Matthay Scholarship Fund

Ray Lev, who in 1930 won the $1,000 scholarship of the American Matthay Association, gave a concert for the benefit of the Scholarship Fund of the society on December 7 at the Hyde School, New York.

Los Angeles Royally Lionizes Eminent Musical Personalities

Recitals by Lucrezia Bori, Mary Garden, Nelson Eddy and Rachmaninoff Draw Crowds—Philharmonic Orchestra Gives Wagner Excerpts under Klemperer, with Resident Artists Assisting—Chamber and Club Events a Feature

LOS ANGELES.—"Eminent recitalists before full houses" might be the slogan for this city. Hardly had Nelson Eddy, baritone, and Serge Rachmananinoff, pianist, appearing on the Behymer course, vacated the Philharmonic Auditorium, when Mary Garden attracted a full house under the Merle Armitage management. The same evening the Figueroa Playhouse was the mecca for chamber music lovers who wished to attend the début of the recently formed Abas String Quartet, which made a distinctly auspicious first appearance also from an artistic viewpoint.

The week-end brought an all-Wagner program of the Los Angeles Philharmonic Orchestra under Otto Klemperer, who sponsored not less than five resident artists that evening in solo and ensemble excerpts. Those appearing under his baton were Blythe Taylor Burns, soprano, Dr. Carl Omeron and Russell Horton, tenors, Olga Dane, alto, and Earl Covert, baritone. The last three are relatively new on the music scene and, not having appeared before with the orchestra, made promising débuts in that regard. Every one of these three young singers are vocally well endowed, a fact enlisting Klemperer's interest.

BORI CHARMS CAPACITY CROWD

Lucrezia Bori, always a favorite here, endeared herself all the more when in the middle of the concert she made an appeal to the capacity crowd, asking them to support the Los Angeles Philharmonic Orchestra. The Metropolitan Opera diva spoke as convincingly and charmingly as she sang a delightful program, in which she was well supported by Elinor Remick Warren, Los Angeles composer-pianist, who played solos as well as accompaniments.

The Garden and Abas recitals occurring the same evening, the chronicler was compelled to make deductions from relatively scant observations. Miss Garden evidently afforded her audience an evening of entertaining thrills. She presented only six songs, devoting some time to a talk on Debussy reminiscences. Jean Dansereau, her accompanist, was heard and enjoyed in two ample Debussy groups.

CHAMBER MUSIC EVENTS

Nathan Abas, Theodore Norman, Abraham Weiss (viola) and Fritz Gaillard (cello) played the same program, as reported some time ago after the Pasadena concert. If anything, this new group has improved in the last six weeks. Their playing of the Haydn op. 6, No. 6, the Malipiero Rispetiti Stromboti and the Beethoven op. 18, No. 2, showed not only excellent detail preparation, but an uncommon amount of ensemble balance, style and interdependence in tone color, which can be noticed usually from much older ensembles only. They play with musical vitality and refinement and were warmly welcomed.

Spontaneous success was earned by the Morgan Trio (Virginia Morgan, harp; Frances Morgan, violinist; Marguerite Morgan, pianist) who wound up a series of engagements in the Southland with an interesting performance before the Ebell Club music section.

Joseph Achron, composer, was honored with a program of his works by the Los Angeles Chapter of Mailamm, the Palestine Institute of Music in Palestine.

Gertrude Ross is giving a series of operalogues before the Glendale Women's Club in which young singers of that community appear as vocal soloists.

SCHÖNBERG TO TEACH AT UNIVERSITY

Much interest is being aroused by the announcement that Arnold Schönberg has joined the faculty of the School of Music at the University of Southern California for the 1935 summer session, when he will teach composition.

Ruth Howell, soprano of this city, and Hans Blechschmidt, pianist, were heard in joint recital at the Biltmore, scoring distinctively. Miss Howell is a well equipped soprano, who mastered an unhackneyed and worthwhile repertoire of moderns and classics.

Clifford Lott, long known as a baritone of exceptional musicianship, is adding to his laurels as a choral coach and conductor. The Carolers, a women's chorus, made a strong impression before an attentive audience at Lecompte High School, Blanche Rogers Lott, recognized as a chamber music player, acting accompanist.

Dudley Warner Fitch, organist at St. Paul's Cathedral, has begun his annual series of mid-winter recitals and is heard by good-sized audiences.

Mebane Beasley's operatic excerpts, staged by him at the Ebell and sung by younger vocalists of Los Angeles, are winning widespread approbation.

Raymond McFeeters is having an active season as accompanist. B. D. U.

Richmond Players Offer Native Novelty

Beckett Directs Local Première of Imagery by Horace Johnson with Resident Symphony Orchestra—Moiseiwitsch Acclaimed—Series Closes with Favorable Financial Report

RICHMOND, VA.—The current season of the Richmond Symphony Orchestra closed with the sixth major concert on December 10, at the Acca Temple Mosque. This was in many respects climactic and the most widely enjoyed of the series. Conductor Wheeler Beckett selected for this occasion a program of shorter works, without a full length symphony.

It was an evening in which the American composer had a large measure of representation, Mr. Beckett having arranged the Bach Toccata and Fugue for orchestra in a scholarly fashion; the beauties of this composition were admirably brought out on this occasion. Mr. Beckett closed the concert with his arrangement of the Holy Night carol, exquisitely played.

Another marked feature of this closing concert was the programmed work, Imagery, by the American composer Horace Johnson, of the Musical Courier, a work of exotic Eastern character, delightfully instrumented and scored in a highly imaginative style, suggesting the languor of the East, the mysticism of the desert and the atmosphere of Bagdad with its dancing girls. The work was cordially received and accorded much praise.

MOISEIWITSCH HAS OVATION

The artist of the evening, Benno Moiseiwitsch, pianist, was heard in the Rachmaninoff concerto, op. 18, for piano and orchestra. The technical difficulties of the work were ably surmounted by this brilliant artist, who received something like an ovation at the close of the work. He added three solo numbers in response.

Other compositions heard were the always welcome Meistersinger overture, Dances from Prince Igor (Borodin), Victor Herbert's arrangement of the Liebestraum (Liszt) and the introduction to Act III of Lohengrin.

In this closing concert, as in the previous ones, Mr. Beckett loomed large in his conducting, leading his men with outstanding musicianship. He has brought this current series to a successful conclusion, attaining higher artistic standards with each season. As program maker and conductor, Mr. Beckett takes a high place—among the best.

It is perhaps notable that the orchestra closes its year with almost complete financial success. There will be a small deficit, but this will be comparatively insignificant. The list of sustaining members, now numbering about 150, was augmented at the last concert, and these memberships are the backbone of the organization. A large number of local men have been employed, although the first men in each section have been imported. The roster of the orchestra this season showed eighty members, including two women harpists.

The management of the Richmond Symphony Orchestra this year has been under the direction of J. P. Lambeth, and in the absence of President Blythe W. Branch, Quincy Cole, vice-president, has been actively in charge. The 1935 season is already being planned and the future seems well assured.

J. G. H.

Eunice Norton to Make New York Appearance

Eunice Norton, pianist, will give a recital on January 5 in Town Hall, New York. She is offering a program of unusual content, including the Copland piano variations and the Hindemith Tanzstücke, the seldom-heard Davidsbündler of Schumann, and the Bach toccata in C minor. This is Miss Norton's third New York recital.

Julia Peters to Sing Christmas Program Assisted by Chorus

Julia Peters, soprano, is devoting her last Town Hall, New York, recital of the season to a Christmas program, assisted by the Christ Church Motet Choir under the direction of Warner M. Hawkins, on December 28. She will sing also the Lord's Prayer, by Josephine Forsyth.

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JEAN TENNYSON

WITH THE

CHICAGO GRAND OPERA COMPANY

LOTTE LEHMANN AND JEAN TENNYSON WIN OPERA HONORS IN SATURDAY'S PERFORMANCE AT CIVIC

Lotte Lehmann, one of the finest artists of the lyric stage, and Jean Tennyson, an extraordinarily delightful newcomer, divided honors at the opera Saturday and left in their successful wake a genuine regret that they have been limited to one performance each. They restored to the soprano section a luster it has not invariably known this season, and though they represent the polar extremes of training and method, they reach the same result of audience interest. In the important matter of box-office, that is what counts. It seemed to me, watching her as Mimi, that Miss Tennyson is the nearest approach we have had to a second Bori. She has beauty, a clear soprano, respect for the pitch and an endearing quality that makes audiences capitulate on sight. Not only audiences, but singers. In years of attending La Boheme I have seldom seen Mimi so tenderly treated by her Bohemian associates. Even the harp was so concerned over the state of Mimi's tiny hands that it played a wrong note, the most human sound I have heard from a harp in years. You will understand the state we were all in when I tell you that at this astonishing plink Mr. Papi smiled.—*Claudia Cassidy, Chicago Journal of Commerce and La Salle Street Journal, Dec.* 10, 1934.

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JEAN TENNYSON SINGS WITH CHARM AND PURITY IN DEBUT AS MIMI

Saturday evening La Boheme was given at the Civic Opera House for the debut of Jean Tennyson, a Chicago girl, in the role of Mimi. Miss Tennyson has a voice of unusual charm and purity and sings with finish, intelligence, and excellent Italian diction. Her delicate, fragile loveliness makes her an ideal Mimi. Her success with the audience and the cognoscenti was immediate. After the "Mi Chiamano, Mimi," and especially after the "Addio" of the second act, Mr. Papi was obliged to wait on account of the storms of applause. Incidentally Papi conducted Miss Tennyson with obvious pleasure and with a delightful personal manner.—*Herman Devries, Chicago American, Dec.* 10, 1934.

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AS MIMI IN LA BOHEME

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JEAN TENNYSON GIVEN OVATION IN CONCERT AT BRITISH-AMERICAN FETE

Britons, who love to sing they never, never, never shall be slaves, surrendered by the hundreds yesterday to a slender Chicago girl who also loves to sing. They made Jean Tennyson's home-coming concert debut memorable. Fine voice, perfect expression and complete fidelity to pitch is Miss Tennyson's basic operatic equipment, but her imagination gives sparkle and distinction to her voice. Further, in poise, in authority, in small details of taste, she displayed mastery over the collateral elements of her art as flawless as the pearls she wore. She sang the Jewel song with notable brilliance and once-singing "Carry Me Back to Old Virginny" as an encore, with a huge bouquet of American Beauties cradled in her arms—she was as charming, as enchanting as any figure the concert stage has known in a decade.—*Dempster MacMurphy, Chicago Daily News, Nov.* 19. 1934.

JEAN TENNYSON, GRACE MOORE CHARM HEARERS

Two of the recent and lovely stars in the musical world, Jean Tennyson in opera and Grace Moore in concert, made their first Chicago appearances over the week end. Miss Tennyson, presenting herself as Mimi in La Boheme justified herself both as singer and personality of the operatic stage. She has a voice with both beauty and quality in it, one that takes the high ranges of the score with complete ease and gives warmth and vitality to all its song considered as a dramatic medium. She was a tremendous success with the patrons, and this department casts its vote willingly alongside of an overwhelming majority. —*Edward Moore, Chicago Daily Tribune, Dec.* 10, 1934.

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JEAN TENNYSON ACCLAIMED IN OPERA DEBUT

Vanities Ex-Star Scores Hit at Auditorium

With the advent of Jean Tennyson, opera, for the first time in many years, is prepared to compete with musical comedy in the matter of feminine beauty. Judging by public response, this is an important factor, for the last night almost a capacity audience assembled for Miss Tennyson's debut. Miss Tennyson, I am told and believe, has risen from the Earl Carroll "Vanities" to the lyric stage. She is one of the loveliest women who ever faced the footlights. Rodolfo's attic last night was too dimly lighted to reveal her charms with clarity and detail to those who, like me, viewed the performances from the remote distances of the Civic Opera's main floor. The acoustics of this vast theater are kind, however, and Miss Tennyson's song is as fresh and alluring to the ear as her beauty is to the eye. Her voice is a pure, unforced lyric soprano of that silvery timbre that is typically American. Its power proved ample for the sonorities of La Boheme. She did well by Mimi's opening aria and carried the ensuing duet to its ultimate high C with impeccable fidelity to the pitch and tasteful definition of style and mood. The audience loved her.—*Glenn Dilliard Gunn, Chicago Herald, Dec,* 9, 1934.

Boston Peoples Orchestra In Colorful Presentations

Sevitzky Plays Work by Paul White in First Local Hearing—Pons and Tibbett Are Magnets for Capacity Audiences—Moiseiwitsch and Winifred Christie in Keyboard Events

BOSTON.—The customary pre-holiday avalanche of concerts descended upon this city during the week of December 8-14, so that even with the Boston Symphony Orchestra on tour, the local concert-goer had ample and varied musical fare from which to choose.

In the orchestral field the principal event was the concert of the Peoples Symphony Orchestra, led by Fabien Sevitzky, in Jordan Hall on December 9. The program consisted of Dvorak's New World Symphony (which by curious coincidence had been played by the Boston Symphony Orchestra the night before), Paul White's Voyage of the Mayflower, a Sarabande by Saint-Saëns and Bizet's L'Arlésienne Suite. The printed program listed the pleasant little piece by Saint-Saëns as "first time in Boston," whereas Mr. White's composition was receiving its first performance. The latter employs several quotations of early American music in keeping with its subject. The work was well received by an audience that included the composer, who lived, studied and worked in Boston for many years before he migrated to his present habitat, Rochester, N. Y. Mr. Sevitzky's interpretation and the orchestra's performance of this work, as well as the remainder of the program, were engrossedly followed by the audience, which expressed its pleasure freely.

On the preceding day Russell Cook and the Symphonic Ensemble of Boston inaugurated a series of children's concerts at Sanders Theatre, Harvard. With Mr. Cook to conduct an excellent chamber orchestra and to talk illuminatingly and without condescension about the music and composers, the concert was additionally out of the usually silly category of such affairs because of a program that included music by such composers as Cimarosa, Gluck, Holst, Stravinsky, Honegger, Glière and Haydn. These children are learning to know music early—which is the time for such knowledge.

ENGLISH BARITONE IN DÉBUT

Several notable song recitals increased the pleasure derived from the musical week. Arthur Fear, English baritone from the Covent Garden Opera Company, proved to be a gentleman, scholar and musician in his concert at Jordan Hall on December 12. His program contained old airs by Mozart and Handel, and Lieder by Schubert and Wolf—an excellent selection in each case. The second half of the program was creditably devoted to songs in English by Mr. Fear's fellow-countrymen. It was a pleasure to listen to ten songs (without counting extras) in English without feeling the periodic impulse to rush to the nearest exit. Furthermore, Mr. Fear proved to be a singer with discriminating style and intelligence as well as a sonorous voice. Besides his clear enunication of the text there was the additional enjoyment caused by his free stage deportment that set the listener at ease, without loss of dignity. An audience of fair size applauded with the enthusiasm that the singer deserved. Edwin McArthur provided unusually accurate and musical accompaniments.

PONS AND TIBBETT SING TO THRONGS

Lily Pons sang before the usual capacity audience of the Boston Morning Musicales at the Hotel Statler on the morning of the same day. In her program, consisting principally of operatic arias, she revealed her customary fluency and style, not to say charm.

Lawrence Tibbett, singing on December 9, brought back a refreshing reminiscence of good times—Symphony Hall sold out. His program, which was interspersed by almost frenetic applause, traversed English, German, Russian, French, Italian and American songs, but all sung in English, according to Tibbett's established custom. It is needless to reiterate an account of his singing virtues or of their effect on the audience.

Of a less pretentious nature was the recital of Elizabeth Cushman, soprano, in Jordan Hall on December 10. She was assisted by Rafael Mertis, who played the Liszt B minor sonata, as well as accompanied Miss Cushman. The soprano, who had given a concert here two or three seasons ago, is still in the early stages of the long climb that an artist must make, but the general impression she conveyed was of a musical nature and worthwhile singing talent. She had arranged an excellent program of songs in Italian, French, German and English.

FLUTE PLAYERS' CLUB IN NOVELTIES

Of especial interest to chamber music devotees was the opening concert of the season for the Boston Flute Players' Club in the Hotel Vendome on December 9. This organization, of which Georges Laurent is artistic director, is, so far as I know, the only one in America attempting to give a regular series of programs each season featuring important chamber music for varied combinations. On these programs are works by older composers that are neglected for one reason or another, and compositions by contemporary writers. The present occasion, for instance, marked the first performance in America of Marcel Delannoy's rhapsody for trumpet, saxophone, cello and piano; the first in Boston of Hindemith's trio for viola, saxophone and piano. Other numbers were a quartet by Mozart for flute and strings; Bach's Trio Sonata for flute, violin and piano; and Saint-Saëns' septet. With Mr. Laurent for impeccable flutist, the other performers were also competent musicians—all from the Boston Symphony Orchestra. Of the music I liked best the Mozart and Hindemith compositions.

MOISEIWITSCH AND WINIFRED CHRISTIE PLAY

Of pianists there were two. Benno Moiseiwitsch gave his second recital within a week at Jordan Hall on December 8 before a responsive audience, playing Beethoven's Appassionata Sonata, Bach's Chromatic Fantasy and Fugue, Brahms' Handel Variations, and shorter compositions by more recent composers.

Winifred Christie gave a concert of music on the Moór Double Keyboard Piano at Jordan Hall on December 11. She chose, for illustration of the various qualities of the instrument, pieces by Bach, Chopin's B flat minor sonata and the toccata and five preludes of Debussy. She was heard—and watched—by an intent audience, which enjoyed her splendid performance of interesting works played with musicianly finesse. M. S.

Overture by Rivier Given American Premiere by St. Louis Orchestra

Golschmann Presents Novelty—E. Robert Schmitz Scores as Assisting Pianist in Mozart Concerto and De Falla Work—Josef Lhevinne Impresses in Recital—Vienna Choir Boys Appear

ST. LOUIS, MO.—The St. Louis Symphony Orchestra concerts of November 23 and 24, conducted by Vladimir Golschmann, introduced for its American première the overture to an Imaginary Operetta by the French composer Jean Rivier. Delightfully piquant and original, the number made a decidedly favorable impression. Debussy's La Mer was given an exquisite performance; all of the beauties of its rich orchestration and the varied characters of the sea pictures were re-created by the deft hand of Mr. Golschmann, whose flair for modern music is distinguished.

The soloist at these concerts was E. Robert Schmitz, pianist, who was heard in the Mozart D major concerto, and Falla's Nights in the Gardens of Spain. Schmitz' interpretation of Mozart stressed the technical side rather than the purely Mozartean character of the music, but in the Falla number his playing was without question. The Bach-Busoni toccata and fugue, offered as an encore, was excellently performed.

The concerts of November 30 and December 1 were without soloist, and again offered an American première. This time it was Phillipe Gaubert's concerto in F, a work of unique content, interestingly orchestrated and having a fine melodic interest. Two movements from Fauré's suite Pélleas and Mélisande preceded the concerto, which was followed by the waltzes from Strauss' Der Rosenkavalier. The last half of the program was occupied with the Beethoven Eroica Symphony, which has never been more impressively played. Mr. Golschmann searched the innermost depths of these great pages with such effect as to cause the audience to linger for many curtain calls in appreciation of his magnificent work.

VIENNA CHOIR BOYS APPEAR

Making their third St. Louis appearance under the Cueny Concert Direction, the Vienna Choir Boys sang to a large audience on December 2 in the Municipal Opera House. An operetta, Der Hausliche Krieg, by Franz Schubert was delightfully sung by the youngsters, brilliantly costumed, and two groups of sixteenth century sacred music and numbers by Brahms, Schubert and Johann Strauss, elicited marked enthusiasm. Numerous encores were sung during the interesting afternoon.

LHEVINNE HAILED IN RECITAL

Josef Lhevinne reappeared here in a piano recital after an absence of several seasons on December 5, under the auspices of the Piano Teachers Educational Society, playing in the Sheldon Auditorium. A numerous audience enjoyed a program of classics including a Schumann toccata, two Scarlatti sonatas, the Beethoven Waldstein Sonata, a Chopin group and numbers by Debussy, Scriabin and Dohnányi. The eminent pianist was in his best form and his brilliant technical display won excited plaudits which were rewarded with many extra numbers, the last of which was the Schulz-Evler paraphrase on the Blue Danube, for which Lhevinne is famous. The program was unhackneyed and an altogether outstanding event. O. C.

Trenton Symphonic Organization Opens Season

TRENTON, N. J.—The Trenton Symphony Orchestra under the leadership of Max Jacobs opened the ninth season with a concert in Memorial Hall on November 20. This is the second season Mr. Jacobs has conducted and due to his great popularity he was accorded an ovation.

An impressive opening number was the brilliant performance of the overture Russlan and Ludmilla by Glinka which was followed by an intelligent and careful reading of the fourth symphony by Tschaikowsky. Mr. Jacobs deserves special commendation for the performance of the symphony and his conducting of the andantino movement was so effective that the audience was moved to enthusiastic applause.

In line with the policy which Mr. Jacobs is following this season by performing a work of an American composer at each concert, a suite by Mortimer Wilson was presented, From My Youth, which was well received by the audience.

Jacques Renard, principal cellist of the orchestra, was soloist playing the Variations Symphonique by Boellmann. Mr. Renard was recalled many times for his splendid performance. Danse Macabre of Saint-Saëns and Espana Rhapsodie by Chabrier were also on the program. F. L. G.

Cincinnati Extends Ovation to Hubermann

Eminent Violinist Heard in Beethoven Concerto with Symphony Orchestra — Goossens Conducts World Première of Hampton Wick by H. Waldo Warner

(By special telegram to the Musical Courier)

CINCINNATI.—The Cincinnati Symphony Orchestra, Eugene Goossens conducting, made history on December 14 by playing one première and three numbers for the first time here. The assisting artist was the eminent one-armed Viennese pianist, Paul Wittgenstein. Mr. Goossens, the soloist and the orchestra received tumultuous applause from the enraptured audience. A feature of the concert was the playing by the musicians of the prelude to Die Meistersinger without the score. M. D.

ENGLISH COMPOSITION INTRODUCED

CINCINNATI, O.—Rarely has a Cincinnati audience been so swept off its feet by an artist that it forgot its concert manners and broke into spontaneous and prolonged applause at the end of the first movement of a concerto. Yet this is how completely Bronislaw Hubermann captivated his audience when he played the Beethoven violin concerto with the Cincinnati Symphony Orchestra. And Eugene Goossens contributed much to this success with his beautiful conducting of the orchestra.

We have had brilliant violinists before and always expect the finest artistry, but Hubermann combines exquisite purity of tone, poetry, flow of melody and delicate pianissimo. His playing is marked by a simplicity and lack of mannerisms found only in an artist who is in perfect harmony musically and emotionally with the master composer.

Goossens' talent for program building was again demonstrated when he offered three movements of the lovely Brahms Serenade, No. 2, in A, op. 16, for woodwinds and strings (except first violins); the Introduction and Wedding March from The Golden Cockerel by Rimsky-Korsakoff, and Hampton Wick, its world première on this occasion. This last is a tone poem for orchestra, op. 28, by H. Waldo Warner, which won the Hollywood Bowl Competition in 1932. The composer, former member of the London String Quartet, calls this "program music" and it may well be styled an orchestral painting, depending largely on coloring and movement for its chief interest. Goossens gave it with complete clarity in his reading and it was received with genuine enthusiasm.

CLUB AND SCHOOL PROGRAMS

The Clifton Music Club is being congratulated for introducing the new Cincinnati Trio, composed of Stephan Sopkin, violin, Fritz Bruch, cello, and May Estel Forbes, piano, in a program of Beethoven, Brahms, Bloch and Arbos.

The Orpheus Club, under the direction of Thomas James Kelly, presented a well balanced and excellently sung program of songs from many lands and introduced to Cincinnati a charming young contralto, Mary Hopple, who was well liked by the audience, especially in An Irish Cradle Song (Hugh S. Robertson), in which the club of 100 voices hummed the accompaniment.

Mu Phi Epsilon celebrated Founder's Day at which the founder, W. W. Sterling, was the guest of honor. Seventy-three chapters are now affiliated with this musical sorority which was established in Cincinnati.

Thomas James Kelly's series of lectures at the University of Cincinnati closed for the holidays with the timely topic, Oratorio, and will be resumed in January.

Margaret Powell Thompson sang a group of eighteenth century songs for the Glendale Literary Club. Stuart Thompson spoke of the musicians of this period, centering the group around Haydn.

Eta Chapter, Sigma Alpha Iota, initiated as patronesses, Mrs. Ralph A. Herbruck, president of the Ohio Federation of Music Clubs, and Mrs. Dell Kendall Werthner, soprano and teacher at the Cincinnati College of Music.

A Christmas program was given by the Hyde Park Music Club Choral Group in which solos were sung by Mrs. Edward S. Stuebing, Emma Burkhardt Seebaum and Mrs. Edward J. Hoff. M. D.

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HANS CLEMENS

METROPOLITAN OPERA TENOR

SCORES SIGNAL SUCCESS

in First Town Hall Recital

VOCAL ART SHOWN BY HANS CLEMENS AT A SONG RECITAL

By LEONARD LIEBLING

Hans Clemens, tenor of the Metropolitan Opera, gave his first New York recital at Town Hall yesterday afternoon. Known as one of the most musical and versatile singers of our opera house casts, it was no cause for wonder when Mr. Clemens' concert demonstrated also his unusual abilities as an interpreter of the most expressive vocal art-form, the German Lied. His program yesterday consisted entirely of the cyclical collection of songs known as "Die Schoene Muellerin" (The Miller's Beautiful Daughter), by Franz Schubert. . . . This cycle, puts the singer in danger of occasional monotony when the work is performed as a whole. Mr. Clemens with his command of vocal technique, his mastery, and his eloquent recitation of text, successfully held the interest of his listeners and moved them to frequent outbursts of especially warm applause. . . . His complete projectment of the music, style, and meanings of the songs made his finished art admirable. It would be most interesting to hear him again in recital, with a program of greater variety.

The recitalist was becomingly ovationed by a good-sized audience, including many leading concert artists and confreres from the Metropolitan.—*New York American, Dec.* 13, 1934.

Photo © Harlip, Berlin

It was a joy to hear the cycle of Schubert songs known as Die Schöne Müllerin; one hears only a few as a rule. Mr. Clemens gave of his best to interpret everything with vividness. His enunciation is impeccable, giving every word and syllable meaning and color, and this was always coupled with good taste and cultivated refinement, attaining increasing effect. To interpret these songs interestingly, extraordinary flexibility and shading is necessary. In this, too, Mr. Clemens showed intelligence and grace of vocal control, making a harmonious entity.—*Staats-Zeitung und Herold* (*translation*) *Dec.* 13, 1934.

Came Mr. Hans Clemens to sing the lays of Franz Schubert in the Town Hall yesterday afternoon. It was a difficult task that confronted Mr. Clemens. Schubert is so purely a melodist that the simple and flowing line often becomes monotonous and a singer of Schubert and nothing else must needs find variety in much that essentially is the same. Mr. Clemens achieved a uniform standard of sensitive interpretation that merited the highest praise.—*New York Daily Mirror, Dec.* 13, 1934.

There was an all-Schubert recital by Hans Clemens, Metropolitan tenor. Of course, Mr. Clemens's art may have had something to do with the presence of so many visitors, especially since this was his first New York recital.... Style and diction were Mr. Clemens' talents, besides a pleasing freshness of tone in the higher register.—*New York World-Telegram, Dec.* 13, 1934.

I love Schubert and I had admired Mr. Clemens in opera at the Metropolitan. . . . The Metropolitan tenor seemed in good form, and he sang "Des Muellers Blumen" with charm and intelligence. I listened to "Thranenregen" and "Mein," and these, too, were given with charm and intelligence.—*New York Post, Dec.* 13, 1934.

Mr. Clemens' singing was admirable in its imaginative insight and musicianship, its sensitiveness to every meaning, every mood of the texts and sublety of inflection and accentuation in musical phrasing—most notably in certain long phrases, as in Des Mueller's Blumen.—*Brooklyn Daily Eagle, Dec.* 13, 1934.

He delivered Schubert's vernal settings of Wilhelm Mueller's verses with obvious sympathy and a due regard for the traditions. It was singing of a conscientious regard for detail.—*New York Times, Dec.* 13, 1934.

In such a program, Mr. Clemens had set himself a laudable, but an exacting task. A complete performance of the "Schöne Müllerin" cycle is very valuable as an occasional feature in our local song recitals. It focuses attention on the unity of the cycle as a whole. . . . But all the songs are not on the same level of inspiration, and to sing them all and to sustain the level of expressiveness and interest calls for unusual interpretative gifts. Mr. Clemens is a sincere and sensitive artist, and his voice yesterday had a full, lyric and fluent quality which one is unaccustomed to find among German tenors. His vocal production merited praise.—*New York Herald Tribune, Dec.* 13, 1934.

As an interpreter of lieder he showed intelligence and temperament. His good natural voice was agreeable and fluent in emission. His endurance was equal to his long difficult task, and as the program advanced there was no lack of fine musical spirit shown in his delivery. The song "Mein" showed his vocal scale to good advantage and, taken as a whole, such numbers as the familiar "Wohin" and "Ungeduld" were among the many lyrics especially liked by his many hearers.—*New York Sun, Dec.* 13, 1934.

ARTIST SCORES IN TOWN HALL

At Town Hall yesterday afternoon there was high-water mark of good singing. Hans Clemens, the genial tenor of the Metropolitan, sang an all-Schubert program which it would have been well for every would-be singer to hear and to note. . . . His fine musicianship is above question, and his knowledge of HOW TO SING SCHUBERT, as to phrasing, interpretation and style, was the best kind of object lesson. He delivered these master songs as they should be delivered, making each single one an affecting musical message.—*New York Evening Journal, Dec.* 13, 1934.

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NEW YORK CONCERTS

DECEMBER 10

Arthur Fear A good-sized audience gathered at Town Hall to hear Arthur Fear, English baritone, in his local début. Mr. Fear displayed many musical virtues, not the least being his admirable choice of numbers. These included excerpts from Mozart's Marriage of Figaro, Handel's Samson and the latter composer's Floridante; a group of lovely songs by Hubert Parry, three by Schubert and four by Hugo Wolf, and a final list by Delius, Arnold Bax, Roger Quilter, R. Vaughan Williams and others.

His voice is one of broad range and resource of temperament as well as tone. His enunciation is exemplary and his interpretations distinguished for their taste, clarity of drawing and warmth of conception. He was applauded with deserved cordiality. Edwin McArthur at the piano shared in the success of the evening.

DECEMBER 11

Florence Easton Shortly after returning to the New York concert stage in a successful Carnegie Hall recital, Mme. Florence Easton, former prima donna soprano of the Metropolitan Opera, reappeared in a Lieder program at Town Hall. Whereas her first concert had been one of miscellaneous content, this was an evening devoted to songs of Schumann, Schubert, Brahms and Hugo Wolf.

Mme. Easton's singing reinforced the impression that she is a mistress of interpretative art worthy to rank among the most eminent of the day. Her fine skill in vocal coloring, shaping of phrase, gracious nuance of expression and projection of the composer's meaning had eloquent demonstration in the three extensive groups which made up her program. She was especially successful with such affecting and poignant songs as Immer leiser wird mein Schlummer and Auf dem Kirchhofe of Brahms. Among the Schubert numbers, Die Liebe hat gelogen was emotionally stirring in especial degree. To be sure, there were many lighter numbers, such as the Mausfallen, sprüchlein and Ich hab' in Penna einen Liebsten of Wolf, which found especial favor with the audience. As encore Schubert's Who Is Sylvia? was sung in impeccable English. There were many recalls and pleas for extras. The warm and rich vocal quality of the singer's voice had apparently woven as much of a spell as her consummate musicianship. Arthur Rosenstein was the helpful and expert accompanist.

DECEMBER 12

Hans Clemens That extremely musical and vocally versatile tenor, Hans Clemens, of the Metropolitan Opera, gave his first New York recital at Town Hall, and a matinee audience of discriminative listeners found keen enjoyment in a series of outstanding interpretations.

Clemens chose an unusual program by giving in its entirety (twenty songs) the Schubert cycle known as Die Schöne Müllerin. As an entity, the work had been done in New York on only a few previous occasions.

The Clemens gifts of voice and delivery are especially well adapted to the songs he performed. His singing organ is not the usual vehicle of merely brilliant display, and his smooth handling of the melodic line and expressive treatment of moods and texts, completely avoid the usual stage style which typifies so many opera singers when they essay flight into the stratosphere of the classical art-song.

Sincere and heartfelt were the Clemens reactions to the lovely Schubert melodies and the simple lyrical poems of Wilhelm Müller, with their affecting human sentiment and deep appreciation of the beauties of nature.

The singer poured a wealth of feeling and fancy into his presentations and was as successful in his illustration of the lighter moments as he was in delineation of the dramatic episodes. The true German *Innigkeit* distinguished all the performances.

In voice management Clemens showed expert disposition, making his tones eloquently fit the required emotions and colorings.

He received round after round of delighted applause much of which came from the many well-known concert and opera singers who were on hand to honor their accomplished and popular colleague.

Coenraad V. Bos at the piano made himself an integral factor in the art of the afternoon. He was in ideal accord with the singer and the spirit of Schubert.

Alcinda Midjo Presenting a program of eight items, accompanied by Mildred Bryant, at Steinway Hall, Alcinda Midjo was heard by a full house. The violinist has won honors in scholarship awards. She began the recital with Handel's sonata in A, in which her broad tone and incisive bowing produced satisfying effect. There followed Bach's Chaconne, in which she showed tone, technic and style. Miss Midjo came through the ordeal triumphantly, the sweep of arm, breadth of conception, and honest impulse making it noteworthy.

Bruch's second concerto, in D minor, came next and in this also the vigor of tone was evident throughout. One noted beside the deeply conscious feeling in the singing portions, the combination of tone, technic and expression. There followed a series of three short classics by Frescobaldi, Pugnani and Tartini, performed with due appreciation of their content and period of the seventeenth century.

A brilliant close was provided in Wieniawski's caprice-waltz and polonaise in A. Throughout Mildred Bryant played accurate and musicianly accompaniments.

Eleanor Steele and Hall Clovis Following extensive recital-giving in Europe, which included an appearance with orchestra in Paris, Eleanor Steele, soprano, and Hall Clovis, tenor, returned to give a program of duets in Town Hall. This form of music is one seldom heard today, except incidentally, though old-timers probably remember the tours of the Henschels, who made the medium so completely their own.

The program on this occasion ranged widely through music representative of various countries and from the sixteenth century to the present. An opening group included three first-time performances in New York, Morley's Go Ye, My Canzonets, arranged by Arthur Rosenstein, the accompanist; an Old English Hunting Song by Pepusch, and a Navajo Rain Song of colorful quality by Katherine Ruth Heyman (MS., dedicated to the performers), which had an especially atmospheric appeal. An Italian group by Sgambati, Donizetti and Blangini, German works by Schumann, Brahms and Cornelius, French songs by Fauré, Février and de la Tombelle, were other delightful offerings. The recital closed with a group of Negro spirituals arranged by H. T. Burleigh.

Both Miss Steele and Mr. Clovis showed skill in mastering an exacting form of song, in which blending of tone and command of nuances of expression are of first importance. The soprano revealed clarity of tone, stylistic appreciation and delightful spirit in the manner of her performance. Mr. Clovis, whose tenor voice of virile timbre and good production is highly agreeable to the ear, fulfilled his share in the proceedings with much credit. In addition, both presented a highly attractive platform appearance. The audience was warmly appreciative of their work and requested encores.

DECEMBER 13

Philharmonic Orchestra At the Thursday and Friday programs of the Philharmonic Orchestra concerts at Carnegie Hall, Bruno Walter presented a varied list of selections: Handel's concerto, D major, for orchestra and organ (Zoltan Kurthy, soloist); Mozart's Haffner Symphony; Kurt Weill's Three Night Scenes (symphonic fantasy) and Beethoven's violin concerto with Bronislaw Hubermann as the soloist.

Putting the last first (in paraphrase of the Kipling poem) it may be said that Hubermann gave a vital, extremely musical, and technically masterful performance of the Beethoven concerto. It was not a conventional reading but stressed the emotional warmth of the music rather than its linear formalism. Hubermann's tone is luscious and large. His brilliant flights of execution in the cadenza were dazzling. His intonation left nothing to be desired. Also, he made his solo contribution a proper integral part of the orchestra. The audience gave Hubermann a long lasting ovation.

Walter's conducting of Mozart was the symphonic achievement of the program. Clarity, delicacy, refined sentiment, and lovely light and shade marked the searching baton command of the eminent leader.

He did his best, too, for the Weill music, but could not give it the qualities in which it lacked so emphatically. These latest pages of the German modernist are trivial in theme, too lengthy for what they convey, and ordinary in development and orchestration. The listeners responded only mildly.

During the intermission, Walter Damrosch made an address asking contributions of from $1 to $1,000 for the Musicians' Emergency Fund.

Winifred Christie At her second recital in New York within a fortnight, Winifred Christie, Scottish pianist, was heard by an interested matinee audience in the Town Hall. The novelty of the Moór Double Keyboard Piano, on which this artist plays exclusively, again proved highly intriguing to her listeners.

This instrument contains the full resources of the ordinary piano in the lower keyboard, while the second one is a duplication tuned an octave higher. The gain in sonority by the use of both of these claviatures is striking, and in a harmonic sense there is an advantage in the easier disposition of chords. There is also an elimination in interference between the hands, the left falling naturally into place on the upper keyboard when it is played over the right. Long jumps are done away with, and—perhaps most remarkable—a chromatic glissando (as in the Debussy Feux d'Artifice) is not only possible but capable of thrilling sweep and richness.

In a well-contrasted program (including the prelude and fugue in D, choral prelude in E flat and toccata and fugue in D minor of Bach; Chopin's sonata in B flat minor; and five preludes and the toccata of Debussy), Miss Christie again revealed her attributes of serious musicianship, technical command of tone coloring and gradations of sonority, and well-schooled knowledge of the varied styles of music she played. The audience was enthusiastic in appreciation of her work. At the close she was induced to add extra numbers.

DECEMBER 14

The Singers Club The Singers Club, consisting of many professional singers and conducted by Charles Baker and Donald Phillips, attracted a large, smart audience to Town Hall. With Edwin McArthur at the piano, the singers were heard in a varied program that was cordially received. Assisting them were several soloists: Rose Dirmann, soprano; Harry McKnight, tenor, and Sterling Hunkins, cellist.

The centre of interest seemed to be Harling's Persian idyll, Before the Dawn, which was finely sung by the chorus, with incidental tenor solos by Harry McKnight, who revealed a voice of excellent quailty well used. Both he and the cellist shared in the evening's honors. Miss Dirmann was heard in German numbers and several English songs, also assisting the chorus in Dickinson's The Shepherds' Story. There were other shorter selections which served again to show the high standing of this organization.

DECEMBER 15

La Argentina A packed house greeted La Argentina at her seasonal reappearance in this Town Hall matinee.

She demonstrated quickly that her superb art is as remarkable as ever and that her personality remains irresistibly fascinating. With a wealth of interpretation in steps, movement of body, rhythms, gestures, facial expression, and astonishing virtuosity in the manipulation of castanets, La Argentina embodied the characteristics of the music she expressed and the types she portrayed. Every number on the program had originality, set forth with charm, passion, sentiment and even humor.

New presentations were Madrid, 1890 (Ecos de Parranda); Alegrias-Solera (Andalusian Dance); and Zapateado, to music respectively by Granados, Ballesteros-Romero, and Granados. The familiar dances found as much favor, however, as those done here for the first time by La Argentina, and she won her old time triumphs with such beloved examples as Falla's Fire Dance and Valverde's La Corrida—Impressions of a Bull Fight. Other music danced by the artist was that of Turina, Albeniz, and Ballesteros-Yust.

Jubilant enthusiasm rewarded La Argentina throughout the afternoon and induced her to repeat some of her performances.

Luis Galve furnished subtle coördination at the piano and he also did fluently played solos by Granados, Albeniz, Espla, and Infante.

José Iturbi An army of his admirers vented furors of applause at José Iturbi's first recital (Carnegie Hall) of the season. It was a benefit for the New York Chapter of Hadassah.

The Spanish pianist's gifts, now an established feature with New York concert-goers, shone with accustomed glamour on the present occasion, for he presented all his refined musicianship, beauty of tone and touch, and unfailingly facile technical command.

Delicate conception and charmful elegance were in the playing of Mozart's A major sonata, No. 9. Then followed a feeling, richly colored, and vari-mooded exposition of Schumann's Etudes Symphoniques. Poetic sensibility and constant graces of delivery came to hearing in Brahms' C major intermezzo and G minor rhapsody; Debussy's Poissons d'Or and Feux d'Artifice, and Albeniz' Cordoba. Brilliantly climaxing the recital with a blaze of exciting rhythm and technics, the Fire Dance (El Amor Brujo) by Falla, was the introduction for a series of encores eagerly demanded and graciously granted.

New York University Glee Club The annual concert of the New York University Glee Club (Alfred M. Greenfield, conductor) in Town Hall last Saturday evening, included several first performances, as well as excerpts from Wagner music dramas.

As on former occasions, the chorus, which won an intercollegiate contest several seasons ago, sang with expressive shadings and firm body of tone. Mr. Greenfield was represented both as leader and as composer in his works, Watchful Shepherds and The Inner Light. Also appropriate to the holiday season were Bach's cantata, Ah, How Weary; The Babe Divine, arranged by Fox-Strangways; Christmas Song by Holst and Deck the Hall, arranged by Erickson.

In the second group two compositions by Charles Haubiel, Sea Wind and Yeoman's

(*Continued on page* 23)

CHRISTMAS ORATORIO, Bach

Brahms Chorus of Philadelphia

N. Lindsay Norden, *Conductor*

Orchestra from the Philadelphia Orchestra

"The Brahms Chorus sang splendidly with fine tone quality, perfect intonation (a characteristic of all Mr. Norden's choral organizations) and showed that most unusual feature of any choral group, a tenor section comparable with even the sopranos in power. . . . A beautiful feature of the performance were the chorales, which, with two exceptions, were sung unaccompanied. Here the Brahms Chorus was at its best. Mr. Norden had his choral organization trained down to the last word in these magnificent numbers, which were sung with a religious devotion and a precision of the details of unaccompanied singing that left nothing to be desired."
Evening Public Ledger, Dec. 7, 1934

"The choruses were delivered with spirit and a sharp attack and release. The massed tone was notable for the strict attention to time and shading. Indeed, the retards were sung by the sections as if the singers were animated by a single impulse, and the power of the climaxes was attained without striving or distress. Guiding the singers through the contrapuntal complexities, Mr. Norden was able to get satisfactory response to his demands with a resulting subtlety of expression and a notable clarity of inflexion in the chromatic passages."
Evening Bulletin, Dec. 7, 1934

"The chorus is a manifold instrument of full-throated voices, flexible and responsive. Its members sing with vitality and enthusiasm, and a real understanding of the musical values of their respective parts."
Philadelphia Record, Dec. 7, 1934

Eleanor Steele and Hall Clovis

WIN NEW YORK and CHICAGO CRITICS

New York Times, Dec. 13, 1934:

"Their voices of youthful timbre and agreeable blend, recall the leisurely ensemble singing of other days."

New York Herald Tribune, Dec. 13, 1934:

ELEANOR STEELE AND HALL CLOVIS OFFER UNUSUAL RECITAL

Most singers of today prefer to exhibit their talents singly and, although such groups as the English Singers may be heard, the considerable literature devoted solely to vocal duets remains almost unknown. One should therefore be grateful to Miss Steele and Mr. Clovis for their presentation of so much unfamiilar music as was listed on their program.

The voices of the singers were well adjusted to one another, their work had been prepared carefully. The large audience was most enthusiastic. The accompanist was Arthur Rosenstein.

New York Sun, Dec. 13, 1934:

Their entertainment last evening was delightful, and as a whole deserves only comment in terms of praise. Their platform appearance was attractive, their voices were pleasing and well used, and their style in varied music showed the smoothness and ease of routined singers. The audience was large.

New York World-Telegram, Dec. 13, 1934:

The duet is enough of a rarity on recital programs to excite curiosity and interest when a whole program is devoted to it.

A harmony of temperament and a smoothness of dynamics and lyric projection governed the performance.

New York American, Dec. 13, 1934:

Last evening in their first local recital, they were greeted by a large and fashionable audience. Though they are young in years their individual and ensemble work proved diligent study and capable preparation. . . . In these, as in other works in English, German and French, the singers' diction was excellent.

—Grena Bennett.

New Yorker Staats-Zeitung, Dec. 13, 1934:

It was a very finely cultivated—and in concert-halls, a very rare art—that was offered here. The voices are adapted to one another with fine, sensitive feeling. Both singers were enthusiastically applauded, and were already able to respond with encores in the first half of their program.—Paul Bekker.

Chicago Herald & Examiner, Dec. 3, 1934:

NOVEL AND BEAUTIFUL PROGRAM OF DUETS

The program of duets for soprano and tenor proved novel, beautiful and attractive to the large public especially interested in song. For they are resourceful musicians, beautifully schooled, practicing refinements of ensemble thought, heretofore, to belong to another department of the art. The pleasure which these perfectly matched voices gave their numerous hearers yesterday represented a new accent in the interpretative vocabulary.—Glenn Dillard Gunn.

Chicago Daily Tribune, Dec. 3, 1934:

ENTERTAINING IN A HIGH DEGREE

Several interesting novelties came to light in yesterday's concert offerings, Eleanor Steele, soprano, and Hall Clovis, tenor, presented what seems to be something new in recitals, a program made up entirely of duets for the two voices without an operatic excerpt among them. A list of songs of all ages made up a program that was not only novel but in a high degree entertaining.—Edward Moore.

Chicago American, Dec. 3, 1934:

ELEANOR STEELE-HALL CLOVIS ENTHUSIASTICALLY RECEIVED

Duet singing requires musicianship and taste, which both possess in a very high degree. The program brought forward a great deal of unusual and rarely heard music, all sung with the greatest of elegance and refinement. Both singers were enthusiastically received by the very large audience.—Herman Devries.

New York Eve. Journal, Dec. 13, 1934:

ARTISTS SCORE IN DUET

As to unity of musical expression and interpretation, the result is perfect. They repeated several numbers and added encores last evening, and the stage was banked with magnificent floral tributes. Aside from what they do vocally, they are to be commended for their well-calculated program building, and their selection of really interesting literature for two voices.—Henriette Weber.

IN EUROPE

October, November, December, 1935

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Outstanding Singers Hailed In Débuts with Chicago Opera

Lotte Lehmann, Paul Althouse and Chase Baromeo Win Admiration in Tannhäuser, under Henry Weber—Jean Tennyson Triumphs as Mimi, with Bentonelli as Rodolfo—Hope Hampton Fêted as Charming Manon—Hilda Burke Scores in First Local Hearing as Butterfly—Grace Moore Recital Draws Throng

CHICAGO.—Time flies and soon the opera season at the Civic Opera House will have passed. This year has proved definitely that a new era has begun for American singers. It was not so long ago that the début of a singer from our shores was heralded as an uncommon happening in opera. Now it is a common event, even when new artists of first magnitude are discovered in the realms of opera or in the concert field. This week we witnessed the débuts here of Jean Tennyson in opera, Grace Moore in concert, and Hope Hampton in Massenet's Manon.

TANNHÄUSER, DECEMBER 8 (MATINEE)

Lotte Lehmann made her first bow with the Chicago Opera at the first performance of Tannhäuser. Well remembered for her triumphal appearances in seasons gone by, Lehmann again won the admiration of her public by her remarkable singing and portrayal of Elisabeth. Paul Longone has brought us the best singers now before the public and none is better liked than Lehmann, who won an overwhelming and well deserved success.

Another old acquaintance, Paul Althouse, sang the title rôle, in which he had left unforgettable memories. It must be stated that since the days of the Chicago Civic Opera Althouse has made big strides. Not only was his Tannhäuser beautifully sung but it was acted with exhuberance and his delineation of the part was as effective as his singing. He was fêted to the echo.

Chase Baromeo is one of the three best Landgraves we have heard in Chicago. The others were the late Pol Plancon in the days of the DeReszkes and other giants of the operatic stage, and Alexander Kipnis of more recent days. Baromeo sang with authority, dignity and assurance: his German enunciation was perfection, and his whole performance could be taken as a model for others to follow. Carl Schiffeler, billed as Wolfram, was unable to appear due to a heavy cold and was replaced at the eleventh hour by another popular bass-baritone, Fred Patton. He also was somewhat handicapped by a cold, which made itself manifest only in the upper register, yet Patton's artistry and musicianship allowed him to give a performance that left little to be desired. Sidor Belarsky was miscast as Biterolf. He was the black spot in the performance. Coe Glade was regal both in looks and voice in the rôle of Venus. Maria Matyas was effective as the young shepherd.

To Henry Weber, however, go first honors in the performance which he directed exceedingly well, making a hit all his own after his reading of the prelude and sharing the acclaim of the throng. Worth noticing was the beautiful singing of the Pilgrims Chorus, one of the high spots of the performance.

LA BOHEME, DECEMBER 8 (EVENING)

Jean Tennyson made her début with our company as Mimi in La Boheme and in it rose to heights in the operatic world. It has been our belief that undue praise is as unkind as harsh criticism and with that thought in mind we permit our enthusiasm complete leeway, as Tennyson can live up to any praise that may be set down in reviewing her performance. First of all, she depicts the real Mimi Pinson, the fragile little creature of Montmartre, and if her appearance was regal to the orbits, her song delighted the ear. Miss Tennyson is an uncommon actress as well as singer and she is undoubtedly the best dressed Mimi that we have seen on our stage. Not that her costumes were expensive—they should not be—but they were of a different pattern than those of the conventional Mimi. We who have often seen La Vie de Boheme at the Comedie Francaise in Paris know that Tennyson's costuming is orthodox, even if it seemed new to some of our public. Handsome, winsome, charming and refreshing is her Mimi.

We have said a great deal about her appearance and her delineation of the part when probably we should have begun with her singing of the rôle. Let it be said that vocally speaking, Miss Tennyson was as effective. The voice is pleasing, even in all registers, beautifully schooled and used with uncommon artistry. The note of pathos was well expressed. There is tenderness in her tone and she sang so well as to make us hope that next season she will be no longer a guest of our company but a regular member of its personnel. The first audience that Tennyson faced in Chicago fêted her and the genuine applause that was bestowed upon her after the Mi chiamano Mimi and whenever opportunity permitted expressed the pleasure derived from this young woman's beautiful singing.

Another American in the cast was Giuseppe Bentonelli, who will sooner or later discard his Italianized American name and be once again Joseph Benton. As it is, he scored heavily as the poet, Rodolfo. Bentonelli (or Benton) is bound to make a big name for himself in his native land. He has the voice, the looks and after each appearance he impresses more favorably. He is an ace in the personnel of the company.

MANON, DECEMBER 10

Another American girl came to the fore in the first presentation in a long while of Massenet's Manon. This newcomer, Hope Hampton, eminent in the motion picture field, had the distinct honor of selling out the opera house notwithstanding the first blizzard of the winter. Any one who can bring the customers to the box-office is a valuable asset to a company, especially in these difficult days when art, though not to be measured by the yard, must be supported by the public. Hampton's Manon is charming, fragile, magnetic and uncommonly modest. It seems that opera is changing completely. We no longer want great singers only but women who are slim, young and appealing. In years gone by our order would have been difficult to fill, but three of those graces appeared in Chicago this week and Hope Hampton was the third one in rotation of appearance. Superbly and gorgeously gowned, she made an exquisite Manon. A real picture of a Velasquez, a vision of grace and beauty, she won the hearts of her audience from the first and as the opera progressed, won tumultuous plaudits.

Vocally, she was highly satisfactory. Even though some of her tones were not right in the centre, she showed conclusively that she knew what she was about and she was acclaimed after her singing of the farewell to the little table, in the St. Sulpice scene and the gavotte in the third act, while at the conclusion of the opera her friends, admirers and others fairly raised the rafters. Such pandemonium has not been witnessed in a long while at the Civic Opera House. So pleased was the management with her success that it decided to repeat Manon with Hampton at the final matinee on December 22.

The Des Grieux was to have been Mario Chamlee, but indisposed, he was again replaced by Bentonelli. The latter had sung Boheme on Saturday night and was called away from the Grace Moore concert at Orchestra Hall on Sunday afternoon by General Director Paul Longone, who without preamble informed him that he would have to sing Des Grieux on Monday night. Bentonelli had never sung the part in French and it was six years since he had sung it in Italian. From four o'clock Sunday afternoon until one o'clock Monday morning he was kept at the opera house and had to report again later the same morning for a final rehearsal.

And Bentonelli gave us one of the best presentations of Des Grieux that we have heard in Chicago.

Guido Guidi as the Count, and Joseph Royer as Lescaut were excellent. The balance of the cast was satisfactory. Lack of space does not permit our giving Leo Kopp, who directed the performance, all the praise that is due him for his efficiency with the baton.

MADAM BUTTERFLY, DECEMBER 11

Young American singers are taking us by storm, if not by surprise. It is not because newcomers are launched so favorably here that we must forget some of our old friends even if they are young in years, and we really rejoice at the triumph which Hilda Burke scored at her first appearance here as Cio-Cio-San. This young and beautiful American girl occupies a high place among the luminaries of our regular personnel. Cleverly made up, well costumed, she looked the dainty fifteen-year-old Nipponese. She acted the part with intelligence and sang it gloriously. Her voice is luscious, rich in tone color, well handled and it carries to the farthermost corners of our vast opera house. Burke is another singer who is bound to make a big name for herself in the land of her birth—or, for that matter, in any land where opera and concert are given. At least such is our reaction to Hilda Burke, who was acclaimed after her singing of One Fine Day as well as throughout the opera.

Bentonelli was again called upon and he sang the rôle of Pinkerton as though he had had a week's rest. What endurance, to say the least, in Bentonelli's vocal resources. Helen Ornstein has made much progress since heard last year. We liked her Suzuki. The balance of the cast was similar to the one heard previously.

LOHENGRIN, DECEMBER 12

Lohengrin was repeated with a somewhat different cast. Elisabeth Rethberg was the Elsa, a rôle in which she was not new here, but in which she once again lived up to her reputation as one of the foremost Wagnerian singers of our day. So much has been written regarding Mme. Rethberg's voice, enunciation, delivery and interpretation that little need be added in reviewing her appearance as Elsa. She enchanted her public, which fêted her buoyantly. Rethberg's appearance added lustre to the Longone régime.

Mario Chamlee made his reëntry with the company in the title rôle. There was no vestige of his recent indisposition; he looked handsome and his Lohengrin had allure as well as distinction. Vocally, he gave entire satisfaction and demonstrated that he is as efficient in the German repertoire as in the French, Italian and English. Carl Schiffeler completely recovered from his recent illness, was capital as Telramund. Chase Baromeo again shone as King Henry and though Frederick Jencks was an improvement on his predecessor as the king's herald, he did not measure up to his colleagues.

Eleanor LaMance must be congratulated. Here is a young woman who accepts criticism willingly and acts upon it. Since last heard as Ortrud she has improved her conception of the part. In new gowns, she looked regal to the eye and she sang, may we say, with a vengeance, and made a hit all her own in the second act.

Henry Weber was again at the conductor's desk. Station WGN must be thanked for having loaned its musical director to the Chicago Opera, as Weber has done wonders with our company. Thanks to him, the second presentation of Lohengrin was a decided success. Congratulations are in order for the choristers also. As unseasoned as they were with the score at the first performance, as routined did they prove to be at its repetition.

The same program of ballets recently presented by Ruth Page and the Chicago Opera ballet, with Rudolph Ganz and Leo Kopp at the conductor's desk, was repeated before another large audience on December 14.

LA ARGENTINA

The ever popular La Argentina was presented at the Auditorium Theatre on December 8, under the direction of Grace Denton and the auspices of the Bohemians of Chicago. The vast theatre was packed with a throng that was delighted with the Spanish dances so well performed by this extraordinary dancer and pantomimist. We use advisedly that latter term, as La Argentina is as effective with her facial expressions as with her limbs and arms. She represents grace itself. Such suppleness of body, and such vivacity, are not to be duplicated today on the stage as Argentina stands alone in her field. She is mistress of her art. She was superbly seconded in all her dances by Luis Galve, who plays the piano as well as Argentina uses the castanets.

HENRY HADLEY

conducted the New York Civic Orchestra in a program of his own compositions on December 19 at the Museum of Natural History, New York. On December 23 he will lead the same organization in a repeat performance at the College of the City of New York. The list of numbers comprises symphony No. 2, The Four Seasons; dramatic overture, Othello; concerto for cello and orchestra, Elsa Hilger, soloist; and Indian Ritualistic Dance from The Legend of Hani.

GRACE MOORE SELLS OUT ORCHESTRA HALL

Harry Zelzer, local manager for Grace Moore's recital at Orchestra Hall, told us on December 9 before the concert that "Miss Moore is the best collateral for any manager." We did not fully understand what the sympathetic impresario had in mind until we entered the hall and saw that not only was the hall filled but 150 extra seats were occupied on the stage. A few years ago this would not have surprised us, but it has been quite a long time since we have seen paid customers on the stage. Grace Moore is a name to conjure with. She is a singer well worth hearing. She is young, refreshing, beautiful, knows how to "get" an audience and to hold its interest throughout a recital. She knows how to sing, how to project the words and, to be brief, we might add she has that "it" of which we heard so much a few years ago. Her incontestable success was richly deserved. Her audience was somewhat different from the regular concert audience. Many movie fans bought tickets, to be sure, but Zelzer is right—Grace Moore is an asset to the musical profession.

She was ably seconded by Lester Hodges, who played excellent accompaniments and scored in his piano solos.

WOMAN'S SYMPHONY ORCHESTRA

The second concert of the ninth season of the Woman's Symphony Orchestra took place at the Studebaker Theatre on December 9. Heard in the Brahms symphony No. 3 in F major, the orchestra did not come up to its former standard. We eagerly watched Conductor Ebba Sundstrom and were delighted with her easy beat, her fine reading, yet the orchestra did not sound well. We have now solved the puzzle—if the draperies

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at the back and sides of the stage were removed the orchestra's tone would no longer be lost to the audience.

The soloist was Leola Turner, who sang beautifully the aria Come scoglio from Mozart's Cosi fan tutte. She made a fine appearance and was a hit. Miss Turner was clever enough to come as much forward on the stage as possible. Thus the draperies did not deaden her tone as they did that of the orchestra.

NINON VALLIN SINGS AT ARTS CLUB

The popular French soprano Ninon Vallin, furnished a program for the Arts Club of Chicago on the evening of December 9. Her program consisted of arias by Handel, Lully and César Franck; French songs by Duparc and Fauré; a group by John Alden Carpenter, Charles Griffes, Debussy, and a Spanish group by Joaquin Nin and Manuel de Falla. She scored her usual artistic success.

FEUERMANN AGAIN WITH ORCHESTRA

Emanuel Feuermann, who recently made his début here at the regular Thursday-Friday concerts of the Chicago Symphony Orchestra, was retained to appear as soloist before the Tuesday afternoon audience of December 11. His selection was the Dvorak B minor concerto, in which he revealed himself anew a master of his instrument as well as an interpreter who sacrifices himself religiously to the wishes of the composer. Feuermann's appearances here have been so successful as to predict his giving an entire cello recital, when he will be able to show the full gamut of his art. Dr. Stock had prepared an enjoyable program, consisting of the lovely Water Music by Handel-Harty, Ibert's Escales and Scriabin's C minor symphony.

MUSICIANS CLUB BENEFIT PROGRAM

A benefit program for its extension department was given by the Musicians Club of Women at the Three Arts Club on December 9. The program was furnished by Margaret Farr, who played a group of piano solos, and Dr. Vernon B. Herbst, who gave an illustrated lecture on South America.

SYMPHONY PROGRAM

Were it not for the magnificent performance by the Chicago Symphony Orchestra and Dr. Frederick Stock, the ninth program of the Thursday-Friday series on December 13 and 14, might have been one of the most uninspiring offered symphony patrons this season. The numbers listed were Moussorgsky's A Night on Bald Mountain, Loeffler's symphonic fantasia, The Devil's Villanelle, Saint-Saëns' C minor symphony, Strauss' tone poem, Macbeth, and the Bacchanale and finale from Wagner's Tannhäuser overture.

AMERICAN CONSERVATORY NOTES

Mortimer Scheff, piano student at the American Conservatory, was featured in a recital broadcast from Radio City on November 23. He will play a return engagement in the near future.

The annual American Conservatory Christmas program, with the singing of carols under the direction of Leo Sowerby, will be held at the conservatory on December 22.

Louise K. Willhour presented her junior dramatic art pupils in a one-act Christmas play on December 20 in the Studio Theatre.

Henry Jackson, pianist, for many years a student at the conservatory, has gone to Europe to continue his musical studies in London and Berlin.

Piano pupils of Rudolph Reuter appeared in recital at the Studio Theatre on December 15.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Isabel Laughlin, assistant to Silvio Scionti, will give recitals in Houston and Galveston, Tex., this month. Miss Laughlin is to appear as soloist with the Shreveport (La.) Symphony Orchestra, Shreveport, La., early in January.

Xi Chapter, Phi Mu Gamma, gave a formal party on December 5, taking its guests to the performance of Carmen at the Civic Opera House.

Hilda Ohlin, soprano, Ditson Fellowship holder, has made four appearances with the Chicago Grand Opera Company this season. Miss Ohlin sang recently at the joint meeting of the Chicago Temples Auxiliary.

Artist students of Lillian Powers presented the first in a series of recitals by giving an all-Bach program at the Little Theatre on December 10.

Carol Hass, pupil of Jean Clinton, appeared in a joint piano recital at the Normal Park Presbyterian Church on December 9.

Maurice Sciapio, basso, formerly of the Opéra-Comique, Paris, and now with the Chicago Grand Opera Company, sang at the Zionist meeting recently held in the Belmont Hotel. Mr. Sciapio was accompanied by Victor Chesnais, from whose studio he has come.

Bertha Ostrar, student of Viola Cole-Audet, will give a piano program at the Congress Hotel on December 30. La Berma Neeves ,from the same studio, played with the Bjorjbin Choir at Harmonian Hall on December 8. Miss Neeves appeared at the Sherman Hotel on December 13. Evelyn McConchie Koch, assistant to Mme. Audet, is to give a recital in Salina, Kans., on January 3.

RENÉ DEVRIES.

San Francisco Opera Closes with Mignon

Bori and Borgioli Win Vocal Honors in Thomas Work—Nelson Eddy Is New Wolfram in Repetition of Tannhäuser, with Rethberg and Melchior

SAN FRANCISCO.— The final performance in the San Francisco Opera Company's subscription series was Ambroise Thomas' Mignon. The Memorial Opera House was packed for this delightful old opera and there were several hundred standees.

The vocal honors of the evening were easily won by Lucrezia Bori, who, as Mignon, added another opera portrait to her list of notable achievements. Not only did she sing it ravishingly but she also acted it with grace, charm, naturalness and vivacity. Miss Bori can always be depended upon to put intelligence into whatever she undertakes. The audience was spellbound throughout the familiar aria Connais tu le pays wherein Bori's tones were of perfect loveliness, but burst into tremendous applause at its end, and for what seemed like several minutes stopped the action of the opera. After the final curtain, Miss Bori's host of admirers lingered and recalled her twelve times.

Dino Borgioli as Wilhelm again displayed the full beauty of his tenor voice. At times the quality of his tones was so rich and vibrant that there were murmurs of approval from the audience.

Impressive indeed was the Lothario of Ezio Pinza. Well sung, his arias showed the popular basso in glorious voice and fine fettle. Like Miss Bori, Pinza enunciated the text clearly. His characterization of the part showed intensive and intelligent study.

There was a pleasing Philene in the person of Emily Hardy, and Elinor Marlo was admirable as Frederick. Marek Windheim was Laertes and Louis D'Angelo the Giarno. Both were vocally and histrionically satisfactory.

Pietro Cimini conducted and showed not only fine musicianship, but also authority in handling the big ensemble and choruses. A share of praise must be accorded Adolph Bolm, whose ballet added to the presentation some imaginative and original dances that enhanced the production considerably.

TANNHÄUSER REPEATED WITH NOTABLE CAST

Wagner's popular music-drama, Tannhäuser, was repeated as an extra performance before another huge audience. Save for Nelson Eddy, who replaced Richard Bonelli in the part of Wolfram and sang admirably, the cast upon this occasion consisted of the same artists whose notable achievements in their respective rôles caused the first production of Tannhäuser to be a brilliant artistic success. The list of interpreters included Lauritz Melchior, Elisabeth Rethberg, Querita Eybel, Lillian Clark, Ezio Pinza, Raymond Marlowe, Alfredo Gandolfi and Louis D'Angelo. Alfred Hertz was again at the helm of the augmented orchestra.

C. H. A.

Crooks in Christmas Concert

Richard Crooks, Metropolitan Opera tenor, will be the soloist of the special Christmas Voice of Firestone concert to be heard over an NBC-WEAF network on December 24. Crooks' solos will be Dvorak's Songs My Mother Taught Me, If with All Your Hearts, from Mendelssohn's Elijah and O Little Town of Bethlehem. He also will be heard with the chorus in O Holy Night and Silent Night. The orchestra is to be conducted by William Daly.

HARRISON CHRISTIAN

Baritone

SCORES IN NEW YORK RECITAL

Mr. Christian is an American artist, whose notable success in Europe and successful American debut in Carnegie Hall upon his return immediately stamped him as among the best. His resonant baritone voice and his vivid personality and interpretations have since been heard in concert throughout the country. Notices from his most recent New York recital are given below.

CIRCULAR OF HIS MANY OTHER SUCCESSES AND ADDITIONAL INFORMATION ABOUT MR. CHRISTIAN SENT ON REQUEST.

A voice of power.
Knowledge of styles.
Emotional fervor.
Intense dramatic power.
Good artistic sense.
Program greatly enjoyed.
New York Sun

Intelligence.
Command of style.
Technique of voice.
Sang with much sympathy.
Oscar Thompson, N. Y. Times

Masterful expression.
Artists of Mr. Christian's calibre understand how.
Unusual dramatic power that wrought a spell.
N. Y. Staats-Zeitung

A Singer of understanding, feeling and good taste.
N. Y. World-Telegram

Resonant top notes effectively employed.
Successful in revealing fine points of shading.
Well sung and interpreted.
F. D. P. New York Herald Tribune

Vocal equipment was worthily illustrated in a list of broad scope.
Grena Bennett, N. Y. American

Well prepared program of much variety.
Interpretations individual and interesting.
Henriette Weber, N. Y. Eve. Journal

Voice fluent, interpretation honest.
N. Y. Evening Post

Praiseworthy artistry.
Julian Seaman, N. Y. Daily Mirror

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New York December 22, 1934 No. 2840

Here's opera, back tonight at the Metropolitan. Welcome home and a Merry Season and Happy Box-office to you.

—o—

Covent Garden, London, wishes to coöperate with the Metropolitan, New York. An *entente lyrique*, so to say. Or is it a *cordiale* cash?

—o—

Dissent in Philadelphia

American musical circles have been somewhat dizzied by the series of events, which in rapid succession have robbed the Philadelphia Orchestra, long one of the world's most eminent organizations, of its manager, its musical director, and four members of the board of directors. At the time of writing no announcements had been made as to replacements in any of these posts.

The board of directors the other day issued a statement expressing its appreciation of Leopold Stokowski as a musician, but making clear that the business policy must be in the hands of the directors. It is beginning to look as if they would have their wish, or rather that a certain coterie or perhaps majority of the board would have control. But an orchestra without a business and artistic helmsman is indeed of little value. Moreover, in the loss of Curtis Bok as president and of Mrs. Mary Louise Bok as a member of the board, the orchestra is deprived of the support of a family eminent in Philadelphia music patronage over three decades. Mr. Bok, in tendering his resignation, stated that did so in "loyalty to and support of Mr. Stokowski." The third director to resign was Charlton Yarnall, associated with the orchestra for eighteen years. A fourth departure from the board was that of John Frederick Braun.

These abdications closely followed the board's rejection of Mr. Bok's recommendation that all the members retire and make way for a board more in sympathy with the conductor's aims. This proposal was turned down, but a reorganization was promised based on the sole idea of retaining Mr. Stokowski.

An inkling was given that time might heal the present breach in an informal talk given by the musical leader to the audience following a concert for youth on December 12. He said that he would definitely not conduct next season, but expressed a hope that the "intolerable situation" between him and the board could be rectified to allow his amicable return in 1936.

The directors of the orchestra have addressed a communication to the conductor, requesting him to "state the terms" on which he would reconsider his decision and asked him to attend a meeting of the board. They also invited him to name a candidate for manager acceptable to him.

Meanwhile, the press has been given Mr. Stokowski's letter of November 5, outlining the objectives which he felt the orchestra should pursue, and which the board accepted "in principle." In this letter grave doubts were voiced as to the financial policy of the organization. There was also some dissatisfaction expressed by Mr. Stokowski in the fact that no broadcasting contracts had been arranged for this season. The conductor said the objectives, in his judgment, should be "to play good music in the most inspired way we can—for the greatest number of listeners." Advantage should be taken of every opportunity to extend the audience through "broadcasting; recording; playing in other cities; finding groups and individuals, native and foreign, in our own city, who possibly would be interested in our concerts if we would meet them halfway; and developing the youth concerts, both in the interests of youth and as a means of building up a body of new and understanding subscribers for the future."

He proposed for next season a tentative outline of concerts and opera combined, and concerts alone; and a season extended by a possible coast-to-coast tour of the United States in October and also by a possible visit to Russia and other European countries in the spring of 1936. Opera was a good thing, provided it did not overtax the players and lower their artistic niveau.

Thoughtful and discerning bits of counsel were also contained in this lengthy message, which might be pondered with advantage by many practitioners of baton art. Significant are the words with which he touched on the changing character of music-giving in the present period:

> Years ago, before there was radio, before recording was general, before even visits to other cities were contemplated in any large degree, the orchestra was in the main a local institution, and the problems of administering it were local.
>
> But now a great orchestra . . . is not merely an artistic institution designed for the community. It is also, and it has to be, a great social instrument in the tremendous task of making music available to people all over the country, and over the world.
>
> To organize that work has become, therefore, a vastly more complex task than the task we were faced with when the orchestra was founded. Our horizons have been vastly extended by the increased social interest in music over the country and over the world; and the rapid development of scientific means of making music available to a wide public, and not merely to music lovers so fortunately situated that they can attend the concerts in person. These two situations call for the use of our highest imagination and our most competent practical planning.

That the musical organizations of the country should be "social instruments" is indeed a conception of important value. It is the task of musical leaders throughout the country to use both their highest imagination and most competent practical planning for the betterment of the greatest number.

—o—

Is the Local Manager Doing His Job?

Time was when the country blossomed each season with prospectuses of lengthy music courses, announced in advance the preceding spring. Or at least by October the local manager had completed his winter's plans. This was true particularly of the decade following the war, when even the smaller cities found individual impresarios audacious enough to stake his or her faith in the drawing power of the best music, delivered not in sporadic concerts, but in an impressive series including the best there was to be had.

Alas, there have been ominous signs during the last five years that this pleasant custom has come to be almost a forgotten art. It is true that there are now arrangements by which certain cities hold a campaign for memberships in an association, which then selects among the attractions offered by a single concert corporation. But it must be plain to all that by this means the choice is narrowed. How different from the good old days when the local manager occupied a position of esteem and boldly set out to engage the best artists obtainable from all sources.

In justice to the remaining valiant individual managers outside of New York, it may be said that they have carried on in a percentage of cases. They proceed, however, with extreme caution and announce their attractions often singly, a short time before the date of appearance. Perhaps the idea is that concerts should not conflict with one another, and that the buying public should not be tempted to save its money for a later one. But it is obvious that by this lack of faith and foresight, the scope of the musical seasons in the various cities is considerably narrowed. The influence upon the public is not a wholesome one, when the giving of concerts is conceived as a "spur of the moment" matter. It robs the structure of professional music-giving of its once firm foundation and suggests to prospective buyers that there is uncertainty about the whole business.

As a result, we have on the one hand a general impoverishment of the musical life of the country, so that the impression gained by an observer is that the "golden days" of music lie in the past, that there is today no plentitude of eminent artists equal to vie with those of a quarter century ago, or at least that they are shunning American cities in favor of European engagements. This is decidedly not the case. The riches of melodic art are available to the communities of this country, just as formerly. But in some cases eminent artists have cancelled their tours because advance bookings were too scant.

The crux of the matter lies with the attitude of the local manager. He or she alone is in touch with the sources of supply. Apparently in many cases this important "middleman" of music has lost his nerve, has perhaps lost money on some attraction or other and thus is in the position of the child with burnt fingers. But he should be made to see that this faint-hearted attitude has its reflection on the public. It certainly is most discouraging to the New York and Chicago managers who are only too willing to book their artists for countrywide tours as formerly, provided someone in the hinterland has faith in their judgment to pick worthy musical attractions.

There is a way out of this difficulty. It consists precisely in doing the reverse of what many local managers have come to accept as a sorry substitute. Instead of "gambling" on sporadic engagements, which is a reactionary practise setting back the clock of music many years, let these local impresarios boldly organize their own guaranty plan by enlisting subscribing members who pay at the outset a mere ten per cent of the total cost of a series. Let the prospective concert-goer who pales at the thought of assembling at one time the money for a whole series contribute only a nominal "retaining fee." The chances that the tickets for the entire course will be redeemed is rendered much more likely if such an initial fee has been paid.

Since in this period of shortened budgets, installment or deferred plans of payment are highly popular and also extremely necessary if buying is to be stimulated, why not adapt them to the concert field? An ingenious impresario, who picks his artists with skill on the advice of established New York managers, can book his entire course in advance. But he can sell it to the public as a "membership" in his own little concert association, the annual fees of which are to be paid, say, in as many instalments as there are concerts. Let there be an initial membership fee to join the group (which should of course have the best possible social and business promotion). The funds derived will enable the manager to pay for his first artist. Let him then sell the remainder on the basis that if satisfaction is offered, subsequent "payments" shall be made *after* the concert. The fees might be so apportioned that the final event is ostensibly given as an "extra" without payment, its price pro-rated and added to the remaining installments. Finally, let him see to it that his prices are within reason—a feat not impossible today.

The Musical Courier is not in the business of selling concerts to the public. But in the interest of the greater welfare and healthy growth of music generally, we deem it nothing less than our duty to call to the attention of the local manager that a great deal depends on him in this campaign for cultural betterment. He is the chief connecting link between the professional musical world and the public (if one includes also the many clubs and other organizations which in their own way perform collectively the same function). If that bond is allowed to weaken or to be loosed, the public, the artists and, in the long run, the manager himself are certain to suffer. If music-giving is to thrive, we need greater faith—and brains.

—o—

Miss Crenshaw's Passing

On November 24 Variations published a letter from Harriett May Crenshaw (Director of Fine Arts in Athens College, Athens, Ala.) in which she called upon music-lovers to support her plea that the Government issue a MacDowell stamp to commemorate his seventy-fifth birthday in 1936. A few days ago came the sad news that on December 5 Miss Crenshaw suffered a heart attack at the College and passed away suddenly. Those of her sorrowing friends in musical circles who knew Miss Crenshaw well, recognize in her MacDowell propaganda a last act typical of her kind heart and intense devotion to the musical cause of America.

VARIATIONS

By Leonard Liebling

Christmastide is originally a pagan celebration, and some such influence must have mixed cruelty with kindness in the attached communication which I am challenged to spread on this page:

New York, December 11, 1934.

Dear Variations:

I have been thinking what I would bring to various musical persons and organizations if I were Santa Claus and anxious to reward them for Christmas exactly in the way they best deserve.

Maybe you agree with me, and maybe not, that everyone can hardly expect to be loved by Santa Claus, because everyone does not love everyone else during the year. Therefore, if I seem to be somewhat queer with my gifts as Santa Claus, you will know the reason why.

I suppose that you dare not publish my letter but at any rate I am sending it.

Now listen to what, in my opinion, Santa Claus ought to bring some of the good and bad little musical children:

For Toscanini—a longer season with the Philharmonic.

For the Philharmonic—more courage and less begging from the public, on the part of the executive board.

For Werner Janssen—more encouragement from most of the other conductors.

For some opera singers (names too many for mention)—weight reducing diets and exercising machines.

For Paderewski—divorce of politics from piano playing.

For Damrosch and Stokowski—less megaphones and more Maxim Silencers.

For Lily Pons—some new coloratura operas.

For Heifetz—occasional slips of technic to console other violinists.

For Elman—less tone (reason same as in the preceding paragraph.)

For Iturbi and Gabrilowitsch—a combination piano and orchestra.

For Stravinsky—renewed inspiration.

For Strauss—another Rosenkavalier.

For Shostakovich—fewer detractors of his genius.

For Sokoloff—a permanent orchestra.

For Josef Hofmann—more recitals to please his army of fans.

For Rosa Ponselle—some Wagnerian rôles.

For Lotte Lehmann—a law to keep her singing all the time in America.

For Paul Althouse, Richard Crooks, John Charles Thomas, Nelson Eddy, Lawrence Tibbett and Richard Bonelli—more "bravos" from their foreign male colleagues.

For George Gershwin—absence from symphony programs.

For Gatti-Casazza—as successor, Edward Ziegler.

For those society geese who have just discovered music and try to run an orchestra—the ducking stool.

For Ernest Schelling—a return to the piano recital stage.

For the Nazis—goodly portions of *gefüllte Fisch* to leaven their musical intolerance.

For Chicago—a longer opera season.

For unemployed musicians—a share of the two and three simultaneous jobs held by some of their brethren who are employed all the year round.

For American composers and some of their recent works—greater recognition from the critics and proud admiration from their fellow countrymen.

For Gigli—a hurry call from the Metropolitan.

For Menuhin—a pipe, a barrel of ale and some burlesque shows.

For Radio City—a life contract with Erno Rapee before some symphony orchestra engages him elsewhere.

For Leonard Liebling—no temptation to become academic, preachy, "educational," dry, didactic, poetical, as a critic; and no lessening of his humor in revealing the shams and shamsters in music.

For Simon Snooper—that his stomach and kidneys hold out against all the cocktail parties; that his ears continue to remain sharp for eavesdropping; that his eyes retain power to see through keyholes and over transoms; and that he doesn't fall from some chandelier or stifle under some carpet while he does his inimitable snooping.

For me—to come around again next year, play Santa Slaus once more and take care of those whom I have overlooked this season because of hurry and lack of space which you probably would not give me. (I still think that you won't even give me the space required for this long letter of mine.)

At any rate, thanks for your patience if you have read this far, and best holiday wishes for you and the matchless Musical Courier.

Very truly yours,

L. B. PHILLIPS,
Hotel St. Regis.

* * *

First to arrive of my always generous shower of Christmas cards is one from the farthest removed of my correspondents, Louisine and Alexandre Tcherepnine, now living at 10 Hsiao Tsao Chang Hutung, Peiping, China. (Paul Howard, of Adelaide, New South Wales, and Komzak Yamada, of Tokyo, are also not regarded by me as next door neighbors.)

The Tcherepnine greetings are on heavy parchment decorated with a Chinese scene, exquisitely done in delicate water colors.

I intend to reciprocate when the Tcherpnines return to New York by singing for them in the twelve tone scale, the *Kin-tiao* (in Peiping dialect) accompanying myself on the *Hu Ch'in* from my collection of ancient Chinese instruments.

* * *

This is the moment to regret that I shall not be able to send out Christmas or New Year's cards of my own this year, as the money usually so expended has gone to an unemployed musician instead.

Herewith, to the kind senders of greetings, my hearty thanks and best compliments of the season.

* * *

Conversation overheard in seats M 101 and M 103 (not by Simon Snooper) at the Town Hall dance recital of La Argentina last Saturday afternoon:

"Isn't she marvelous?"

"Yeah—but I read somewhere that she's not Spanish."

"No?"

"No; she was born in South America, or Mexico, or some place like that."

"That's practically the same thing as Spain, isn't it?"

"I guess so."

"Well, anyway, I think she's great, don't you?"

"Yeah—but Spaniards say that she doesn't get the authentic steps."

"Did any Spaniards tell you that?"

"No, I read it somewhere."

"Just the same, she's wonderful. And there are plenty of Spaniards in this audience, too."

"Maybe those are Spaniards that like her."

"I thought you said Spaniards don't like her."

"I didn't say that all of them don't like her."

"You like her, don't you?"

"Yeah—but if those people say she isn't authentic—"

"Authentic, my eye. She's great. Did you ever see any other Spanish dancer?"

"Yeah. Carola Goya."

"Well, she's an American."

"I know. She's not authentic either."

"You liked her though, didn't you?"

"Yeah—but the Spaniards think—"

"I know all about that. Say, what did you come here for today, can you tell me that?"

"I just wanted to see if this La Argentina is more authentic than Carola Goya."

"You wouldn't know the difference, would you?"

"Well, I would after I see some Spanish dancer that's really authentic."

Just then La Argentina returned to the stage and the applause prevented further eavesdropping.

I've seen many authentic Spanish dancers in Spain. That's why I never miss a recital by La Argentina in New York.

* * *

In answer to my query why a recent radio broadcast used the Celeste Aida aria as a theme song, L. W. sends the stunning answer: "Isn't the average Italian tenor referred to by his countrymen, as *cane?*"

* * *

And here's another picking on us, by my earnest and discerning critical confrère, Henriette Weber, of the New York Evening Journal:

New York, December 11, 1934.

Dear Variations:

From your esteemed recent issue:

"The second recital in the Bronxville (N. Y.) Women's Club Modern Music Series was presented on November 21. . . . Music by Mozart and Beethoven made up the program." (Modern!)

By the way, messing up the music of established composers to fit modern "popular appeal" ideas is getting to be sport of large proportions.

An announcement from a leading movie theatre says that the conductor of the "Augmented Grand Orchestra" has "devised an Overture comprising many of the best-known Tschaikowsky compositions." Many of 'em—all in one piece!

It mentions several and ends with the stirring proclamation that said conductor "has chosen the popular composer's Sixth Symphony for the final selection of his Overture."

The words are his. I'm speechless. How about you?

Very truly yours,

HENRIETTE WEBER.

At the General Motors luncheon last week, when that corporation announced its 1935 series of orchestral radio programs, one of the speakers was Frank Black, who told a story about Stravinsky.

It appears that the composer was invited to dine at the home of a musical hostess whose husband did not care for music. Stravinsky politely declined the offered hospitality and explained: "Your dinner is on the evening of my concert and I never eat just before my appearances, as I do not wish to feel dull and heavy and affect my audiences the same way."

The lady went to the concert, escorted by her unwilling and unmusical spouse. After the last number she asked him: "How did you like it?"

"Well, he could-a et," was the curt criticism.

Another General Motors guest speaker congratulated those sponsors for their assistance to the cause of good music and added: "I am glad to see that you are not weakening in the matter of adhering to the best class of compositions, conductors, and soloists. Do not follow the example of Henry Ford by reverting backward artistically. His radio concerts are going primitive with music like The Arkansaw Traveller and Turkey in the Straw. Which by inference must prove to radio listeners that Ford makes Arkansaw Traveller and Turkey in the Straw cars. Logically, therefore, General Motors makes Bach, Beethoven and Brahms cars—and that's giving some class to Chevrolet, Pontiac and Buick."

* * *

If the American Eagle vents an especially loud scream or two these days and some extra triumphal flapping of wings, he must have seen the December 20 and 22 program of the Cleveland Orchestra.

Artur Rodzinski, a convinced and enthusiastic devotee of our native possibilities in the creational field of music, has set up this scheme for the concerts in question:

Tomorrow, An Overture.....David Staney Smith
Symphony, No. 1, C minor .....Emerson Whithorne
Serenade .....Werner Josten
Suite, Through the Looking Glass.....Deems Taylor

In addition, Dr. Rodzinski used an All-American cast for his production of Verdi's Otello; and the only guest conductor of the Cleveland Orchestra this season was an American, Werner Janssen, born in New York.

I have sent a congratulatory telegram to old Eagle, and a kindred letter to Dr. Rodzinski and Mrs. Adella Prentiss Hughes, publicity director of the Cleveland Orchestra.

* * *

Westminster, Md., December 11, 1934.

Dear Variations:

While ridiculing newspaper clippings concerning Götterdämmerosch, Kate Smith, and Bruno (Top dog) Walter, you shouldn't forget that startling revelation made on the first news page of the November 3 Musical Courier.

It seems that the well-known ponderosity of our old friend Larruping Lauritz, the Behemoth of Bayreuth, has recently developed into elephantiasis, for now we are told, by your paper: "Melchior Fills House."

J. D. M.

* * *

Immediately before the Philharmonic Orchestra concert was broadcast by CBS last Sunday, the listeners were able to enjoy in quick succession, a song called Barnacle Bill, the Sailor, a xylophone solo, and that atmospheric band number, There'll be a Hot Time in the Old Town Tonight. . . . Then came the Philharmonic with the Prelude to Parsifal.

* * *

That Prelude and other Parsifal music were interpreted atmospherically and movingly by Bruno Walter. The first American performance of that essentially Christian work had Alfred Hertz as conductor. Of recent years it has been done at the Metropolitan under the baton of Bodanzky. Walter, Hertz, and Bodanzky—with apologies to the Nazis.

* * *

Hi, Hitler, and more ha-ha's: The text of *Ich weiss nicht was soll es bedeuten,* still sung devotedly by all Germans, was written by another prominent Aryan named Heinrich Heine.

Why There Is a Musical Courier

New York Times, December 13.

Cable sent by Bruno Zirato to Arthur Judson: "Had several talks with the maestro. . . . He believes that the merger would not help either organization materially."

New York Times, December 13.

Cabled Milan interview with Walter Toscanini (son of Arturo): "Bruno Zirato, assistant manager of the Philharmonic, has come to see my father and to submit a program of amalgamation to him as a man who is an eminent authority on music and can give advice."

New York Times, December 13.

Cabled Milan news report: "Mr. Zirato returned to Milan tonight from Central Italy and said: 'I am here on family affairs. I have nothing to say as to the merger. I have not been near Toscanini.'"

New York Times, December 17.

Cabled Florence news report: "Arturo Toscanini, arriving here today to attend a concert, declined to answer questions concerning possible merger of the Metropolitan Opera and Philharmonic Symphony Orchestra of New York.

"'I have nothing to say because I have not yet come to a definite decision,' was his only remark."

Have you been to the new home of the Beethoven Association yet? You should, my dears, you should. I've never seen so much marble in my life, except in Grant's or Napoleon's tombs. And the staircase—what a grand place to slide down on a "cheap tin tray."

All this is merely a prelude to the party Ossip Gabrilowitsch gave for Bronislaw Hubermann one day last week. For the first time in two years I drank nothing stronger than tea; and, my children, it was very heartening.

Gabby and Brony greeted many celebrities, some of them so austere, or should I say obscure, that I didn't know who they were. I did spot Bruno Walter, Maurice Aronson, Mr. and Mrs. Berthold Neuer, Mr. and Mrs. Nicholas Moldavan, Horace Johnson, Mrs. Olin Downes, Mrs. Artur Bodanzky and Mr. and Mrs. William Reddick. But too many escaped me, for I got caught in the elevator by mistake and almost called on Georges Barrère before I could get out of my predicament.

I like Hubermann. He has a sense of humor that is devastating. No wonder fiddling is his indoor sport. It would be mine, too, if I could see so much fun all around me.

As for Gabby, he's the yeast of my daily diet.

* * *

The other day, having George Gershwin's private telephone number, I called Information to get his new address. The following conversation ensued:

"Will you please give me George Gershwin's address? His private telephone number is Butterfield 8-0000."

"How do you spell the name?"

"George, for George. G, for giggle; E, for Eva; R, for rotten; S, for souse; H, for hades; W, for worms; I, for Italian; N, for nonsense."

"One minute, please. . . . Sorry, sir, but there is no telephone listed for Gertrin."

"Not Gertrin, Gershwin, I say, Gershwin."

"One minute, please. . . . Sorry, sir, but there is no telephone listed for Durstwin."

"Haven't you ever heard of George Gershwin, the composer?"

"Yes, sir. Sorry, sir. I misunderstood. One minute, please. . . . Sorry, sir, but that is a private telephone. We are not allowed to give out any information."

"But I have the telephone number. It is Butterfield 8-0000. What I want is the address."

"The number is correct, sir."

"Yes, but what is the address? I want to write him a letter."

"Sorry, sir, but we cannot give out any information."

I hung up in a rage, called George and asked him where he lived. He told me, though he was curious as to what I wanted to write him. "Why not tell me, and save a stamp?" he asked.

"George, old egg," I said, "I can't. I haven't any patience left for oral discussion."

* * *

Next I called Frank Wenker and asked him for Artur Bodanzky's address.

"Sorry, Simon," he said, "but Bodanzky doesn't want his hide-out known. Better write him at the Met. He'll get it. Don't fear."

Good lord, I can understand that George may have to protect himself from wild women. But what excuse has Artur? Unless, of course, he has other trailers more dangerous. I wonder?

* * *

Which musical male wears the smallest fedora hat, and looks funniest in it? I'm conducting a straw (not felt) ballot, and you may send in your votes for any of these candidates: Paderewski, Toscanini, Klemperer, Fortune Gallo or Gustave Becker?

* * *

Funny thing about the New York Times music department, composed of Olin Downes and Oscar Thompson. Algebraically, it is very interesting. Watch.

OD plus OT=N. Y. T.
O (D plus T)=N. Y. T.
D plus T=N. Y. T.
DT=N. Y. T.

Imagine. The music department of the New York Times has the DT's.

Let's go one step further and see what happens.

DT=N. Y. T.
D=N. Y.

Gosh, what a big man. I wonder if Downes really does equal the size of New York?

* * *

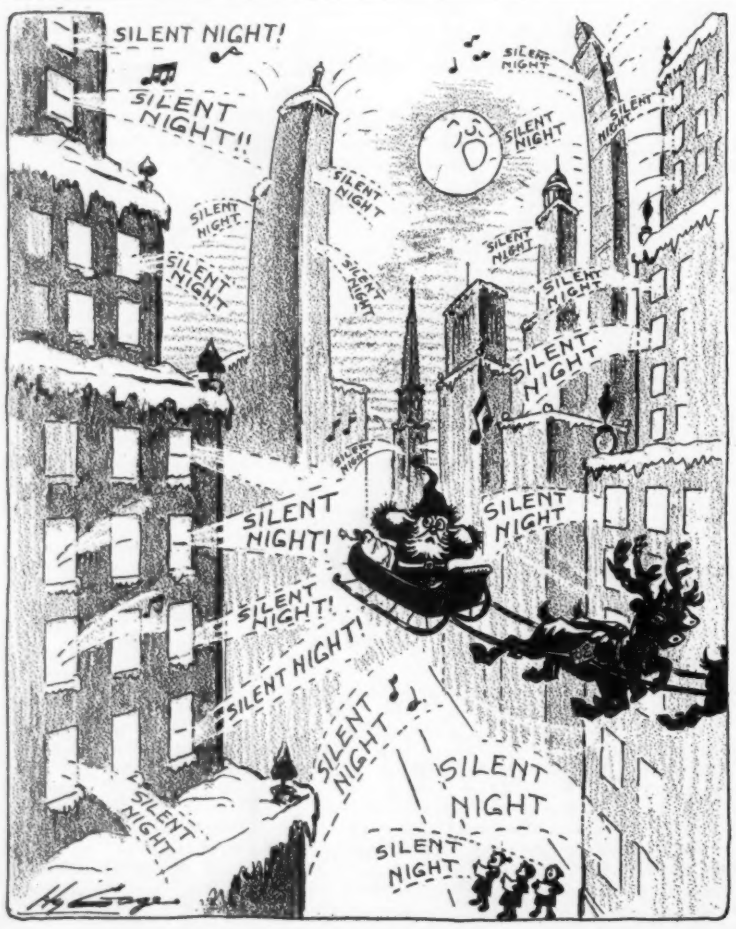
They say you can't train an old dog to do new tricks. But in my senile years I've learned a new one. Now I am as agile as the trained fleas that journey everywhere I go. And it all happened because Giovanni Martinelli gave a reception for Mr. and Mrs. Ettore Panizza, the new Met. conductor, at the Beethoven Association last Sunday evening to introduce him to the musical bugs of New York.

Never did I have to do so much training in my life. I hopped over Rosa Ponselle's black slinky appendage, I jumped over Leonora Corona's white satin one, I skipped over Glady's Swarthout's gold lame yardage, and I fell over Helen Redington's black velvet extension. Wrapped around and about, my poor padded feet struggled to extricate themselves from feminine glories possessed by Mrs. Bert Neuer, Carmela Ponselle, Colette D'Arville, Maria Gay, Mrs. Earle Lewis, Mrs. Mario Chamlee, Elisabeth Rethberg, Myrtle Leonard, Mary Moore, Dorle Jarmel, Grena Bennett, Flora Bauer and Henriette Weber.

However I wasn't the only dog that got all tied up in those trains. I saw Frank LaForge, Emanuel List, Marks Levine, Harold Flammer, Frank Perkins, Bill Chase, Julian Seaman, Frank Chapman, Walter Kramer, Pierre Key, Giovanni Zenatello, Desire Defrere, Mario Chamlee, Freddie Jagel, F. C. Coppicus, Deems Taylor, Nino Martini, Eddie McArthur, Horace Johnson, Frank Wenker and others of their ilk getting their training too.

Gatti-Casazza was a wise man, for he sat in a corner and didn't move. I suppose he thought that as a master trainer it wasn't necessary for him to do his stuff.

At any rate, I thank Giovanni for this opportunity for training I sorely needed. Hereafter I shall be able to have a ripping time at any party with a minimum amount of effort.



KRISS KRINGLE'S KRISTMAS

Foreign News in Brief

Mannheimer and Hirsch Quartet Appear

MANCHESTER, ENGLAND.—For the opening concert of Manchester's only chamber music series of this season, Frank Mannheimer and the Hirsch Quartet presented a program which included the Schumann quintet and the Brahms C minor trio. R.

Lien Korter in Hamburg Recital

HAMBURG.—Lien Korter gave a Lieder recital here on October 30 in the Kleine Music Hall, with Coenraad V. Bos at the piano. The program presented numbers by Donaudy, Respighi, Brahms, Fauré and Strauss. A large and enthusiastic audience attended. R. P.

Sylenka at Paris Legion Dinner

PARIS.—At the annual Thanksgiving dinner of the American Legion in Paris, and which was held in the salons of the Continental Hotel, Sylenka was the feature of the program, appearing in two groups of favorite Spanish dances from her repertoire. I. S.

Chaliapin for Opéra-Comique

PARIS.—Chaliapin is to sing two performances of Don Quichotte (Massenet) at the Opéra-Comique this month. I. S.

Bruckner's Complete Works to Be Published

VIENNA.—Under the auspices of the National Library of Austria and the International Bruckner Society, Robert Haas and Alfred Orel are to bring out a complete edition, in twenty-two volumes, of the works of Bruckner. R. P.

Madrid Hears Guridi Musical Comedy

MADRID.—Mandolinata, by Arturo Cuyàs de la Vega, music by Guridi, a musical comedy in the Italian style of the sixteenth century, has been given at the Theatre Calderon. R. P.

Schipa for Amsterdam Opera Series

AMSTERDAM.—Tito Schipa and Stabile have been engaged for the forthcoming season of Italian opera in this city. R. P.

OBITUARY

Christiaan A. Kriens

WEST HARTFORD, CONN.—Christiaan A. Kriens, violinist, composer, conductor and for five years musical director of Station WTIC, Hartford, died on December 17 at his home here. Mr. Kriens, who was fifty-four years old, was born in Holland. He came to the United States a few years ago, and in New York established himself as a composer, conductor, concert artist and also founded a school where symphony artists were trained in the performance of works by American composers. He also was musical director of New York churches, and had been first violinist in the Philadelphia Symphony, the New York Philharmonic, the Metropolitan Opera orchestra and other organizations. Mr. Kriens leaves his widow, a daughter by a former marriage, and a stepdaughter. R. P.

John Ingram-Brookes

EAST RADFORD, VA.—John Ingram-Brookes, instructor of violin and orchestra instruments at State Teachers College, died on December 9. Mr. Brookes, a composer and concert artist as well as pedagogue, was formerly connected with the Irving Berlin Company of New York as arranger of music. He had been affiliated with the faculty here since September, and had begun activities in organizing ensemble groups in voice, band and orchestra. He recently presented a program in which three organizations he had trained appeared. These were a boys' band, an orchestra made up of college students and people of the town, and the college choral club. Mr. Brookes had also begun a series of broadcasts from the college. Surviving are his widow and little daughter, his parents and a sister and brother. M. M.

Mrs. Berta Fall

VIENNA.—Berta Fall, widow of Leo Fall, light opera composer whose most familiar work was The Dollar Princess, committed suicide on December 12 in the luxurious home that she had formerly shared with her husband. The Dollar Princess was first produced in Vienna in 1907, and in 1910 was given there in honor of Theodore Roosevelt's visit to Kaiser Wilhelm II. It was produced in New York the same year. Mrs. Fall was fifty-four years old. R. P.

Franco Paolantonio

RIO DE JANEIRO.—Franco Paolantonio, Argentine conductor, prominent here and in other countries, was shot to death allegedly by a flute player at an orchestral rehearsal here on December 15. Manoel Demendonca, cornetist, also was wounded and died on the way to the hospital. Surviving Paolantonio are a widow and two children in Milan. S. K.

Calvin Coxe

Calvin Coxe, tenor, soloist at the Middle Collegiate Church, New York, and husband of Amy Ellerman, contralto, died on December 17. Mr. Coxe was born in Buffalo, N. Y. He had been soloist in several other churches, and had appeared extensively in oratorio and concert in the United States and Canada.

William C. Bull

BROOKLYN, N. Y.—William C. Bull, father of Vera Bull Hull, concert manager, died recently at the age of seventy-four. The funeral was held in Bennington, Vt., Mr. Bull's former home, on December 12. Mr. Bull was an architect and engineer, and served in the transportation branch of the ordnance department in New York during the World War. B.

Paul Rougnon

PARIS.—Paul Rougnon, composer and author of music treatises, died here on December 12. He was eighty-eight years old. Mr. Rougnon was a former professor at the Paris Conservatory. His musical output included many lyric works for piano and choir. I. S.

Henry Clarence Dickinson

MIAMI, FLA.—Henry Clarence Dickinson, vice-president of the Cable Piano Company, died here on December 15 at the age of sixty-nine. He is survived by his wife, his mother, two daughters and two sisters. R.

Origin and Development of Christmas Carols

(Continued from page 6)

Spangled with dew light; thou cans't clear
All doubts, and manifest the fears,
Declare to us, bright star; if we shall seek
Him in the morning's blushing cheek,
Or search the beds of spices through
To find Him out?"

We find little trace of Christmas carol singing in Scotland, though from time immemorial it has been universal not only in England but in other European countries. At one time in England it was customary at the afternoon service on Christmas Day to sing carols in churches instead of the regular hymns. At the end of the service the clerk in a loud voice would wish all the congregation "A Merry Christmas and A Happy New Year."

THE NEW AND THE OLD

Probably every Christian country in the world has produced at least one native carol. Many of these carols contain very quaint and even absurd thoughts. A carol found among the Kentucky mountains contains this statement:

"Christ was born in Bethlehem
And Mary was his niece."

Thomas Tusser wrote what are probably the best known lines on Christmas:

"At Christmas play and make good cheer,
For Christmas comes but once a year."

Practically all carols consist of three elements, or at least one of the three: the birth of Jesus, the annunciation to the shepherds, and the visit of the wise men from the East. All of these characters have been impersonated in every Christian land for hundreds of years.

Such carols as Silent Night! Holy Night; O Little Town of Bethlehem; It Came Upon the Midnight Clear; Hark! the Herald Angels Sing; We Three Kings of Orient Are; The First Noel; God, Rest Ye Merry, Gentlemen; Good King Wenceslas, and Shepherds Shake off Your Drowsy Sleep, have been adopted by all denominations and stand out as the best known and most popular of all carol literature.

A large number of beautiful carols, many coming from the pen of present-day writers, show a strong simplicity of artful writing. Sleep, My Jesus Sleep from the pen of Helen A. Dickinson, The Knight of Bethlehem by H. N. Maughan, O, the Holly by Frida Wolfe, A Christmas Folk Song by Lizette Woodworth Reese, and A Ballad of the Stork the words anonymous. One of the most exquisite carols which has come to my attention in recent months is How Far is it to Bethlehem? from the pen of Frances Chesterton:

"How far is it to Bethlehem?
Not very far.
Shall we find the stable room
Lit by a star?
Can we see the little Child,
Is He within?
If we lift the wooden latch
May we go in?
If we touch His tiny hand
Will He awake?
Will He know we've come so far.
Just for His sake?
Great Kings have precious gifts,
And we have naught;
Little smiles and little tears
Are all we brought
For all weary children Mary must weep
Here on His bed of straw, Sleep children sleep
God in His Mother's arms, Babes in the byre,
Sleep as they sleep who find their hearts' desire."

The music of the oldest carols is very interesting for a large number of them were written in the old modal scales, which by their peculiar tonality and the absence of chromatic intervals are most fascinating to our modern ears. Many of the melodies were of the folk tune order and used for both religious and secular words. At times dance tunes were adapted to the texts of carols, and according to John Stainer ancient church melodies were sometimes put through a curious process of transformation in order to make them suitable for carols.

Many pages could be written on the origin and development of Christmas carols, but enough perhaps has been said to show that an interesting study lies in the subject of the various types and their fine music.

Musicales

Frederick Buldrini Plays Beethoven Concerto with Civic Orchestra

The solo feature of the two concerts of Beethoven music given by the New York Civic Orchestra under Eugene Plotnikoff at the American Museum and City College, New York, on December 12 and 16, was the performance of the concerto by Frederick Buldrini. It was a notable event, registering facts concerning this young violinist which are worth mentioning. He plays with entire confidence, has highly developed technic and musicianship; along with it his musical spirit prevails. The close attention and expressions of appreciation in the form of sustained applause, showed the attitude of the large audience. He was recalled several times.

Mr. Plotnikoff conducted the seventh symphony, bringing out the incisiveness of the thematic presentations and the outstanding contrasting dynamics. He received marked welcome and applause during the concert. The overture to Egmont closed an unusually fine program, one which perhaps marked the highest artistic attainment of the New York Civic Orchestra under Plotnikoff. F. W.R.

* * *

The Messiah at Union Theological Seminary

The chapel of Union Theological Seminary, New York, was filled on December 11, when the School of Sacred Music (Dr. Clarence Dickinson, director) presented The Messiah. A notable fact was that the entire performance was conducted by ten senior students, the same pupils also playing organ accompaniments. These student-conductor-organists were David R. Pew, Harry McCord, Mary Louise Wright, Henry B. Whipple, Howard B. Kelsey, Margrette Westlake Powers, W. LeRoy Marshall, Tsuyoshi Matsumoto, Roberta Bitgood and Ellwood W. Hill.

Praise is due the Motet Choir for their work throughout; bright tempi in And the Glory of the Lord, with good attacks, and effective, well coördinated singing of O Thou That Tellest, were noted. Following an uncertain start of For Unto Us, this chorus built up well, with ultimate climax. Needless to say, the Hallelujah finale brought all hearers to their feet, a custom followed since King George III's time, 1742. Lillian Gustafson, soprano, showered pure high tones in her solos, especially There Were Shepherds, Come Unto Him (excellent organ accompaniment played by Matsumoto, Japanese student) and Rejoice Greatly, sung from memory. Marie Bard, contralto, scored in Behold a Virgin, and Surely He Hath Borne. Harold Haugh, tenor, sang with ringing tones and authority, and the resonant voice of Frederic Baer made dramatic effect in But Who May Abide, and The People That Walked.

F. W. R.

* * *

Greenwich String Orchestra in Bach Program

A Bach program was given by the Greenwich String Orchestra, under the baton of Enrique Caroselli, at the Greenwich House auditorium, New York, on December 9. The concert was for the benefit of the orchestra fund of Greenwich House Music School. The orchestra played the fantasia in G (maestoso and gravemente movements), pastorale in C minor (adagio) and the fugue in G, all transcribed from the original for organ by George William Volkel. With Blanche Winogron, piano soloist, the allegro from the concerto in D minor for piano and string orchestra was presented. The instrumental group, under the musicianly guidance of Mr. Caroselli, was heard to advantage, exhibiting unity, balance of parts and resilience of tone. Miss Winogron is a pianist of deep understanding and generous technical endowments. She scored a personal success in the concerto. The audience was sizable and applauded all the numbers with cordiality and appreciation. R.

* * *

Wallace Magill Heard at MacDermid Studio

Wallace Magill, baritone, was presented in recital by Sibyl Sammis MacDermid at her studio in New York on November 30, and to accommodate the many persons wishing to attend, the program was repeated on December 2.

Mr. Magill, who has an engaging personality, brought to his hearers a voice of fine texture and under good control, which allowed him to show his excellent interpretative ability. There was much enthusiasm expressed throughout the exacting program, to which he added several extra numbers. The songs as listed were by the following composers: Verdi, Cimara, Peri, Leoncavallo, Strauss, Wolf, Hageman, Williams, MacDermid, Engel and MacGimsey. Vera Eakin was the efficient accompanist.

G. N.

* * *

Tollefsen Trio Performs Huss Work

Prominent on the December 16 program of the Tollefsen Trio at the Brooklyn (N. Y.) Academy of Music was Henry Holden Huss' sonata in G minor, performed by Mr. and Mrs. Carl Tollefsen. The work, melodious and of musicianly facture, won high commendation and appreciation; the composer was introduced at the close. Beethoven's trio in B flat and Saint-Saëns' brilliant work in F, both for piano, violin and cello, constituted the remaining items, the Tollefsens having the aid of Robert Thrane, cellist. A large audience was in evidence, including young people from the Flatbush School who are in the Tollefsen music appreciation class. F. W. R.

* * *

Chiquita Casella Dances

An audience of large numbers attended a Spanish dance recital in the Barbizon-Plaza, New York, on December 10, when Chiquita Casella, *bailarina española*, shared a program with Pablo Miquel, pianist. The dancer is magnetic, and danced the fiery Farruca, the sparkling Sevillanas, the tantalizing Alegrias and the classical Malaguena in appropriate, colorful costumes, with at least six changes. Catharine A. Bamman announced the numbers, which received hearty applause, and afterward the audience surged forward to congratulate the participants. Between the dance items a trio consisting of piano, violin and cello played modern Spanish music.

F. W. R.

* * *

Juilliard School Orchestra in Seasonal Début under Stoessel

An invitation audience derived much pleasure from the first concert of the season presented by the orchestra of the Juilliard School of Music in the concert hall on December 15, under the baton of Albert Stoessel. The program was of interesting content: symphony No. 3 in F major, op. 90 (Brahms); concerto in A minor for violin and orchestra (Glazounoff), Joseph Knitzer, soloist; Canticum Fratris Solis, set for voice and chamber orchestra (Charles Martin Loeffler, to the hymn of St. Francis of Assisi in a modern version by Gino Perera), solo voice, Martha Dwyer; symphonic poem, Pan and the Priest (Howard Hanson).

Two American composers were singled out for program honors by Mr. Stoessel and the musical worth of the works justified Mr. Stoessel's selection, as also did the audience's warm reception of orchestra, conductor and Miss Dwyer. The Brahms symphony had a majestic presentation and was read with reverence and understanding by Mr. Stoessel. Especially in a master work such as the Brahms one finds it difficult in listening to the playing of the Juilliard orchestra to realize that it is only a student body. The maturity of their performance and prompt and careful response to Mr. Stoessel's baton are indeed causes for congratulations.

Mr. Knitzer's violin artistry had full play in the Russian's concerto. His musicianship is ripening at his every solo appearance and he bids fair to become a successful recitalist. Miss Dwyer negotiated the vocal part of the Loeffler piece with effortless ease, revealing a voice of good tonal quality and wide range. Both she and Mr. Knitzer were enthusiastically hailed for their solo contributions by the large audience.

Mr. Stoessel may well be proud of his orchestra and the showing made at this concert. Credit for their coördination in playing and masterly interpretation of their repertoire is due him. M. S.

* * *

Yuletide Music at Dornay-Culp Studios

The Yuletide spirit was manifest in the third Soirée Intime given at the Dornay-Culp Studios, New York, on December 14. The spacious studios were decorated for the occasion. An altar-like background was provided, with candles and holly, and the singers were vested in church robes. The guest speaker of the evening, Anne Barnouw, English lecturer, delighted the large audience by her informative and entertaining talk on Yuletide Legends of Many Lands. A vocal ensemble under the inspiring direction of Betsy Culp gave a program of ancient and modern Christmas music, while solo carols were sung by Dorothy Kirsten, Elly van Straten and Ahdrah Rabke. Madge Cowden, coloratura soprano, was heard in Mozart's Allelujah. The program was enthusiastically received. R. M.

Richard Crooks Sings in Opera and Concerts in the West

Richard Crooks has just concluded a tour of the Pacific Coast and the Northwest, his itinerary including: November 7, Pasadena, Cal.; 10, Los Angeles (in Manon); 12, Los

RICHARD CROOKS

Angeles (Firestone broadcast); 19, San Francisco (Manon); 26, San Francisco (Firestone broadcast); 28, San Francisco (Traviata); 30, San Francisco (Faust); December 1, San Francisco (Manon); 3, Oakland, Cal.; 6, Seattle; 8, Vancouver, B. C.; 10, Portland, Ore.; 12, Tacoma, Wash.; 14, Spokane, Wsh.

Following his appearance in Spokane, Mr. Crooks returned to New York by plane, his next engagement being in Washington, D. C., on December 19 at one of Mrs. Lawrence Townsend's Musical Mornings in the Mayflower Hotel ballroom. Mr. Crooks' rehearsals with the Metropolitan Opera started on December 20; 24, he sings on the Firestone Hour from New York, and, 27, will make his first appearance of the season at the Metropolitan in Manon, which brings his activities up to the first of the year.

On December 5, the day before Crooks was to sing in Seattle, Wash., at Meany Hall, University of Washington under the auspices of the Associated Women Students of the University, Haensel & Jones, managers of Mr. Crooks, received a telegram from Helen Gorham, manager for the Associated Women Students, saying that the house was sold out and asking if a second concert the following night could be arranged. This engagement could not be accepted on account of Mr. Crooks' booking in Vancouver, B. C., Can., December 8.

Florida Music Festival to Enlist Many Choral Groups

ST. PETERSBURG, FLA.—The first chorus rehearsal for the Florida Music Festival, which is to be held here in March, took place on December 4. Morris Gabriel Williams, director of the festival, is in charge of the rehearsals. The auditorium of the Mirror Lake Junior High School was crowded with the choral groups which came to join the festival chorus. Among the important choirs and other organizations in the first rehearsal were: St. Peter's Choir, First Baptist Choir, The Pier Chorus, St. Bartholomew's Choir, John Barker's St. Petersburg Opera Chorus, Carreno Club Chorus, First Avenue Methodist Choir, Disston Avenue Baptist Choir, St. Joseph's Choir, High School Carreno Club, United Liberal Church Choir, Westminster Presbyterian Choir, First Congregational Church Choir, St. Petersburg High School Chorus, St. Petersburg Junior College, Shuffleboard Club Chorus, Echo Club, High School Glee Club, St. Mary's Choir, St. Petersburg Parent-Teachers Association, J. J. Bowman Sunday Sing Municipal Pier Group, The Interlock Club.

Eminent Recitalists and Ensembles Present Distinguished Buffalo Music

Iturbi, Martini and Swarthout among Fêted Individual Artists—Detroit Symphony Orchestra and Kroll String Sextet Are Acclaimed Visiting Organizations

BUFFALO, N. Y.—Iturbi's fourth appearance in Buffalo was marked with deep interest and vociferous applause by the large audience at Elmwood Music Hall, the event being the fourth in the series of Philharmonic concerts under the management of Zorah B. Berry. The magnetic artist, a rare combination of pianistic virtues, graciously granted a number of encores.

Gladys Swarthout, mezzo-soprano, and Nino Martini, tenor, two young singers of Metropolitan Opera and radio fame, sang their way into the hearts of their hearers. The concert under Mrs. Berry's management was one of sheer delight, the responsive audience rewarding the singers with salvos of applause, causing the addition of a large number of encores and frequent recalls. The accompanists, Nils Nelson and Miss Swarthout and Miguel Sandoval for Martini, were towers of strength.

Pietro Yon, organist and composer, attracted a large audience to his recital in the Larkin Administration Building, playing a beautiful program of organ classics and including his own Concerto Gregoriana, the piano part played by Helen Townsend, dean of the Buffalo Chapter of the American Guild of Organists, under whose auspices the concert was given.

GARRILOWITSCH CONDUCTS DETROIT MEN

The Detroit Symphony Orchestra (Ossip Gabrilowitsch, director) was warmly welcomed upon its appearance in Elmwood Music Hall, under the sponsorship of the Buffalo Musical Foundation and Marion de Forest, local manager. The repetition of one of the numbers and an encore at the close of the program in response to insistent applause testified to the keen delight of the representative audience.

The Kroll String Sextet opened the series of chamber music recitals presented by the Buffalo Symphony Society, in the Statler Ballroom. The playing of the ensemble was marked by tonal beauty, unanimity, and deep understanding of the various styles of music of the program, which was by Brahms, Schönberg and Martinu.

SHUK LEADS RESIDENT FORCES

Lajos Shuk, newly appointed conductor of the Buffalo Philharmonic Orchestra, made his début, leading the orchestra in an excellent program at Albright Art Gallery, later in a "pop" concert in Elmwood Music Hall, revealing himself at once as a talented, musicianly conductor of undoubted ability. He directed the orchestra in the presentation on five evenings at the Court Street Theatre, of Faust, given by the Civic Opera Company (the entire cast local, with the exception of Luigi de Silva, of New York, in the title rôle). Credit is also due Charles Morati, vocal and stage director, and Alexis Kaloff, director of the ballet. Coöperating were the E. R. B., and the New York State Department of Adult Education. The entire production was praiseworthy, the audiences large and responsive, encouraging the organization to proceed with future productions.

A program of symphony concerts has been arranged to be given in the Hotel Statler ballroom, the orchestra agumented to 100 members, guest soloists and conductors to be considered. The Philharmonic Symphonietta, with Theophile Wendt directing, is giving a series of programs Saturday afternoons at the Museum of Science. Jessamine Long, soprano, was guest lecturer, and sang Elsa's Dream from Lohengrin at the last concert.

The Chromatic club program, given by Leslie Barnette, pianist; William Breach, baritone, and Estelle Breach, accompanist, was one of unusual variety and interest. Mr. Barnette's musicianly interpretations of classic and modern compositions delighted the audience, who insisted upon encores. Mr. Breach delivered solos by Wagner, Weinberger and Korngold, in good style, and later on the program presented four South African songs, arranged by Mr. Wendt, with the composer conducting the Buffalo Teachers Orchestra, and Mrs. Breach accompanying.

The Christmas program of the Chromatic Club listed William J. Gomph, director; a mixed chorus of thirty voices; Isabelle Workman, violinist; Donalda Armstrong and Martha Gomph, accompanists. The choruses were excellently sung, one in memory of Edna Zahm, the beautiful tribute being repeated. Miss Workman evidenced sound musicianship and admirable training in her solo numbers with Martha Gomph's harp accompaniment, and was rewarded by enthusiastic applause.

The first of the Sunday evening ensemble concerts was given in the home of Chauncey J. Hamlin, and enlisted the following local performers: Maxine Kisor Wendt, soprano; Eva Rautenberg, pianist; Harry Prather, clarinet; Fred Caster, cello; Harriet Lewis and Helen Eastman, violinists; William Schimpf, viola; Ort Bachelor, flute; Mildred Laube Knapp, harp. Mrs. Wendt's lyric voice and dramatic feeling sucessfully portrayed the numbers allotted her, and she was recalled enthusiastically. Miss Rautenberg's admirable pianistic ability was warmly recognized, and the balance of the performers were accorded their share in the success and pleasure of the evening.

Marvin Burr presented a large class of vocal pupils in recital recently; the praiseworthy efforts of students in all stages of development being justly rewarded by hearty applause from the appreciative audience.

OTHER RECITAL EVENTS

Harry M. Hoffman, teacher of piano, had four advanced pupils playing in recital at St. Joseph's Convent, St. Catherines, Ontario, Can. They were Gwendolyn Duggan, Anne Marino, Harold Suzanne and Vinson Long. Also participating in the program were Mrs. M. Poehlman and Evelyn Wismer.

Mrs. John L. Eckel's artist pupil, Ernest Cramer, gave a violin recital in the Town Club, playing a program of standard compositions with excellence of technic and interpretation. Geraldine Kress, another artist student of well known ability, has made a number of favorable appearances of late, among them a muiscale in Mrs. Eckel's home, before the University of Buffalo Alumni Association, at the first meeting of the College Club, Daughters of American Colonists, and the Colonial Dames.

Edna Kaler Wilson, soprano, was received enthusiastically in her program for the College Club, her generous list of songs in French, German and English delighting the members and guests. Mae Baker furnished sympathetic accompaniments. One of the enjoyable programs of the Chromatic Club extension work, with Edith Di Bartolo, chairman, was given at Fosdick-Masten High School, by the following participants: Helen Douglass Boshkoff, mezzo-soprano; Truman Schwarzenholz, baritone; Eva Rautenberg and Evelyn Cary, accompanists; Beresford Wells, piano soloist.

At the Choral Club musicale in the home of Mrs. William Denny the program was presented by Ragnhild Ihde, soprano; Mrs. Henry Stark, contralto; Geraldine Kress, violinist; Elizabeth Rappleye, pianist, and accompanists Ruth Bender, Mrs. Gustav Maasen and Mrs. Peter Kress. L. H. M.

Indianapolis Hails Don Cossack Chorus

Mildred Dilling Applauded in Recital before Club Audience—Symphony Orchestra Gives Mendelssohn and Wagner Program

INDIANAPOLIS, IND.—The Don Cossack Russian Male Chorus was the third program presented by the Martens Concerts at the English Theatre on November 18. Under the direction of their dynamic leader, Serge Jaroff, the thirty-six men gave a program of sacred, secular, folk and Cossack songs with abundant rhythmic vitality and emotional abandon.

Mildred Dilling, American harpist, appeared at the Propylaeum Club on November 12. Miss Dilling began the study of her instrument in this city and was welcomed by an appreciative audience warmly enthusiastic for a charming program brilliantly presented.

Willard MacGregor appeared at the English Theatre early last month. His playing of the Beethoven sonatas made a deep impression on his audience by the sensitiveness of his musicianship and his clean, precise technic.

ORCHESTRA IN WAGNER WORKS

The Indianapolis Symphony Orchestra gave its second concert of the season at the Murat on December 4. Mendelssohn's Italian Symphony was the featured composition of the evening and received an authoritative reading by Ferdinand Schaefer. The number was followed by Wagner's Siegfried Idyll, and the prelude to Die Meistersinger. Mr. Schaefer is a splendid interpreter of Wagner's music, as has been demonstrated in previous concerts. The audience greeted conductor and orchestra with genuine enthusiasm and evidenced their appreciation of the numbers by rapt attention and fervent applause.

The North Central Music Educators Conference will meet in this city March 17-22, 1935. H. C. G.

Rôle of Teacher in Building Future Interpretative Artists Is Stressed

Ernesto Berúmen Discusses His Work in Training Talented Young Pianists for Concert and Teaching Careers

Ernesto Berúmen, in charge of piano instruction at the La Forge-Berúmen Studios of New York, is in the midst of an active pedagogic season. Among the outstanding students of his group are Norma Krueger, sister of Karl Krueger, conductor of the Kansas City (Mo.) Symphony Orchestra; Blanche Gaillard, who is giving a recital at Town Hall, New York, on January 21, and who has appeared during previous seasons in Steinway Hall and the concert hall of the Barbizon-Plaza; Elizabeth Haynes; Elizabeth Harmeling; and Gerald Mirate, one of the members of the La Forge Spanish Trio.

"My work with these and other talented young pianists is full of interest," said Mr. Berúmen, "and in developing their gifts I feel that I am building for the future of interpretative art. All teachers are doing so, of course, for where are the great artists of tomorrow? Among the pupils enrolled in our conservatories and with our private pedagogues. In addition to the rare ones, destined to be outstanding in the concert world, are many who will find their places as teachers, and yet others who will benefit only through increased musicianship.

"Among piano students, this last category may include singers who are wise enough to acquire some knowledge of piano. It is generally agreed among vocal instructors that their pupils make much more rapid progress and sing with deeper understanding and confidence if they have a general comprehension of harmony and music structure. The quickest way to acquire this is through piano study, and the aspiring vocalist will never regret the time so spent, even if he never intends to become a pianist and does not master the technic. He has nevertheless acquired a sound foundation of musicianship from which to build to vocal heights.

(Photo by Townsend.)

ERNESTO BERÚMEN

"Returning to those who study the piano for its own sake, in the hearts of many of these neophytes in the service of art is the hope that they may be among the chosen few who attain to greatness as keyboard interpreters. Looking on these hopeful youngsters from the teacher's viewpoint, I will, at the risk of being platitudinous, remind them that the way they have set for themselves is hard. Most of them will fail from lack of outstanding talent; many who have a distinguishing spark of poetry will not be able to face the exacting years of work; but the most tragic failures, I think, will be those who are gifted and have the capacity for hard work but who lack the humility to accept guidance. If they have delusions of grandeur about their own untutored concepts, then no teacher can help them. Their development is blocked by their own egotism.

"I am singularly fortunate, I suppose, in my own pupils. They are, heaven be praised, free in the main from this distressing 'hard-headedness,' and they realize that they owe much of their attainment to their own flexibility and responsiveness. These qualities in a pupil impose a great responsibility on a teacher, but one which he should be glad to meet and humbly strive to fulfill." M. L. S.

Settlement Music School of Philadelphia Activities

PHILADELPHIA.—The Settlement Music School of Philadelphia is giving by means of a varied program of activities "a demonstration of faith in human potentialities and in the function of the arts as an element in creative living." The art departments of the school comprise music, dramatics, modeling and sketching, and dancing. The music department, which has a faculty of thirty-five, offers individual and class instruction in instrumental, vocal, choral, ensemble and orchestra work; music appreciation, theory, counterpoint, harmony and teacher-training. There are lectures, faculty and student recitals and special and neighborhood concerts. Johann Grolle is the director of the Settlement Music School.

Feuermann Arrives for American Tour

Emanuel Feuermann, Austrian cellist, making his first American tour this season, arrived by way of Seattle from Japan and fulfilled his first engagement at Winnipeg, Can., on December 3. His tour is to include orchestral engagements with the Chicago Symphony Orchestra and the New York Philharmonic Symphony, as well as recitals in Boston, New York, Montreal, Winnetka, Winnipeg, Washington, Quebec, Grinnell, Indianapolis, Baltimore, Chicago and Cleveland. Before sailing for the United States Mr. Feuermann completed a tour of China and Japan.

Gordon String Quartet and George Rasely in Debussy Broadcast

A program of vocal and instrumental selections by Debussy was presented by the Gordon String Quartet and George Rasely, tenor, on December 6, during the NBC Music Guild broadcast over an NBC-WJZ network, with Leonard Liebling, music critic of the New York American and editor of the Musical Courier, acting as commentator. The program consisted of two groups of songs, sung by Mr. Rasely, and Debussy's quartet, op. 10, played in its entirety by the Gordon ensemble.

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Baltimore Gives Ovations to Music By Leading Orchestral Groups

Koussevitzky Presents Superb Concert with Bostonians—National Symphony of Washington Impresses under Kindler—Don Cossacks, Moiseiwitsch, Rose Bampton, Rachmaninoff and Olga Averino Heard

BALTIMORE.—The highlights of the musical season, now in full stride, have been the opening concerts by the various visiting orchestras. The Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, gave the initial concert of its fifty-fourth season on November 13 at the Lyric before a good-sized audience that left no doubt of its enthusiasm for both conductor and orchestra. The original program, designed to consist only of the Beethoven Eroica and Ravel's superbly orchestrated re-creations of Moussorgsky' Pictures at an Exhibition, was lengthened by the last-minute inclusion of Mozart's overture to The Marriage of Figaro. From this delicate *hors d'oeuvre*, the orchestra stepped off into the full feast of the Beethoven third, which had not been heard in Baltimore for a number of years.

The conductor handled the mighty work lovingly, hovering with especial fondness over the *Marcia Funebre*. All of the humor, grace and charm of the Moussorgsky-Ravel orchestral canvas were brilliantly realized and delighted the audience.

WASHINGTON FORCES IN VISIT

The National Symphony Orchestra (Hans Kindler, conductor) opened its third season in Baltimore on December with Olga Averino, Russian soprano, as the assisting artist. The program included two "first times": Purcell's suite for strings and Charles Martin Loeffler's Canticum Fratris Solis. This interesting but rather uneven work, written by Loeffler for the opening in 1925 of Mrs. Elizabeth Sprague Coolidge's chamber music auditorium in the Library of Congress at Washington, was well-sung by Miss Averino, despite its patent difficulties. It is not the best of Loeffler, but Kindler is to be commended for giving his Baltimore listeners an opportunity of hearing the composition. The program, in addition to Beethoven's Leonore Overture No. 3, also included the Sibelius second symphony, which had been selected by popular vote from Dvorak's New World Symphony, the Beethoven seventh and Scriabin's Divine Poem. The Sibelius and the orchestra's performance of it was acclaimed by the audience which also brought back the soloist for eight recalls after her highly capable singing of the Loeffler work.

VARIED RECITAL MENU

The Don Cossack Male Chorus, headed by the dapper, omnipresent Serge Jaroff, returned to the Lyric on December 1 and once again pleased a large audience which found much of interest in the program which seemed better balanced and of greater appeal than on past occasions.

Benno Moiseiwitsch, pianist, gave an enjoyable recital in the Peabody Friday Afternoon Series on November 9. His program included Brahms' Variations on a Paganini Theme, the same used by Rachmaninoff in his recently composed Rapsodie. Beal Hober, American soprano, made her Baltimore début in the same series on November 16. Her voice is lovely and she is an ideal recitalist. Sanford Schlussel supplied excellent accompaniments. Pasquale Tallarico, a member of the Peabody faculty, presented an attractive program on November 23, and Louis Robert, organist and also a member of the faculty, along with Arthur Fear, principal baritone of the Covenant Garden Opera Company, presented a joint recital on December 7. The Stradivarius Quartet of New York was heard on November 30 by a large audience. Their program included Kodaly's serenade for two violins and viola.

BACH CLUB EVENTS

The Bach Club, quite active this season, presented Rose Bampton, Metropolitan Opera Company contralto, as its second attraction on November 27. This superb artist gave a program of Lieder that included five songs by Schumann, Brahms' Four Serious Songs and closed with a group by the modern Joseph Marx. The audience at Cadoa Hall left no doubt of its evident enjoyment in the artist's brilliant vocal resources. Walter Golde, who accompanied Miss Bampton, also shared in the ovations.

On November 21 the newly formed Bach Club Ensemble gave the first of its five chamber music recitals of seldom heard works for unusual combinations in the Epstein Gallery at the Baltimore Museum of Art. The initial program included the Brahms quartet in A minor, the César Franck piano quintet and Mozart's quintet for piano, viola, cello, oboe and clarinet, the group doing its best work in the Franck. The ensemble gave its second concert on December 12, its program this time including a Bach sextet in G minor, for string quartet, double bass and piano. The presentations by the ensemble fill a definite niche in Baltimore's musical, cultural needs and are a welcome addition that deserve every encouragement.

Sergei Rachmaninoff, who recently gave in Baltimore the world première of his Rapsodie with the Philadelphia Orchestra at the Lyric, returned to this auditorium and a large audience on December 10.

RESIDENT ORCHESTRA PLANS

The Baltimore Symphony Orchestra (George Siemonn conductor) opens its current season with a program that will include a number of works new to Baltimore. Frederick R. Huber, manager of the orchestra, announced Lotte Lehmann as the soloist.

The Baltimore Music Club gave an all-Bach program on November 24 at the Emerson Hotel. . . . Earl Lippy, baritone, and Amos Allen, pianist, both Peabody products, gave the first recital of the season at the Maryland School for the Blind at Overlea on November 25. . . . Aida, the second opera to be mounted this season by the Baltimore Civic Opera Company (Eugene Martinet director), was presented for the first time at Lehmann Hall on December 10. . . . Hilda Zetzer, soprano, gave a recital in Frederick on December 13 for the Art Club of that city. . . . Elizabeth Bolek, soprano, assisted by George Bolek, pianist, gave a costume recital on November 22 at the Cadoa Hall for the benefit of the Woman's City Club of Baltimore. . . . G. K.

Verdi Club Matinee

The December 14 musical and dramatic afternoon of the Verdi Club (Florence Foster Jenkins, president) at Hotel Plaza, New York, was attended by a throng of listeners. They heard a program chiefly of operatic music, sung by Elda Vettori, soprano of the Metropolitan Opera Company, and Giovanni Gurrieri, tenor. Part II brought moving pictures of Mme. Jenkins' song recital at the Ritz-Carlton Hotel on November 8, followed by a one-act comedy, Admiral Peters, staged by St. Clair Bayfield, who acted the part of Joe Stiles. This varied fare constituted one of the brilliant programs of the season.

Mme. Vettori proved herself a singer of dramatic temperament and beautiful voice in duets with Mr. Gurrieri from L'Oracolo (Leoni) and Andrea Chénier (Giordano), further intensifying this effect in songs by American composers. Characteristically Italian in emotional delivery, the tenor emitted high "A's" and B flats of power and resonance. Mrs. Harrison Irvine played superior accompaniments.

Moving pictures showed the overflowing ballroom of the Ritz-Carlton, the throng of notables presenting felicitations to Mme. Jenkins and the Pascarella Trio.

The playlet, Admiral Peters, was shared by Nan Sheldon, J. P. Wilson and Mr. Bayfield, and constituted one of the highlights of the afternoon. Especially the acting of Mr. Bayfield had deft characterization; he was loudly recalled. The caricature of him as the Count in Judgment Day was exhibited. Guests of honor were Mmes. Louise Dana Knowlton, Jessie Wilder, Ethelbert Nevin, Teresa Luisa Geri, Leila H. Cannes, Daniel Frohman, Philip Leigh and Carlo Edwards. F. W. R.

National Opera Club Musicale

John Barnett, trumpeter of the National Symphony Orchestra, was soloist at the December 13 musicale of the National Opera Club (Baroness vonKlenner, president) at the Waldorf-Astoria, New York. Warren A. Foley conducted thirty choristers, and Fathers Fox and Baker gave addresses. Speakers and choristers were from the Roman Catholic Church of the Blessed Sacrament, New York.

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"A scintillating performance that shimmered with color and was full of dramatic expression." —*Buffalo Courier Express.*

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Paris Has Impressive Musical Events

(*Continued from page* 5)

how she can keep her irate parent's hands off and her own on him. Verdi certainly knew a good story when he saw one.

In French opera houses the custom is to give good measure, and this particular evening was further enhanced by some pieces by the orchestra (three Berlioz numbers) conducted by Philippe Gaubert, and a grand ballet entitled Soirée Romantique, and consisting of recitations, vocal solos and various dances for solo dancers and the ballet troupe. Camille Bos and Serge Peretti (an excellent artist) were delightful in a Chopin Nocturne; Mlle. Lorcia and Serge Lifar did The Bluebird, by Tschaikowsky; and a sensation in every sense of the word was caused by the reappearance in Musidora Mazurka (Talexy) and Galop de Gustave (Aubert) of Carlotta Zambelli, partnered by Albert Aveline. Zambelli, who for many years was the bright and shining light of the French dancing firmament, had not appeared in public in some years (she heads the opera ballet school), and the way she carried on the other evening was priceless. Too bad that every aspirant to dancing honors did not see her, as she could have taught them so much about spontaneity, *esprit de corps*, elevation, humor and graciousness. And you should have heard those ovations. Looking over one of my autograph albums, I find that under an inscription from Zambelli, Emma Eames penned the following: "I am proud to write my name on the page that has the name of such a great artist."

Theatre Stormed

"What's this?" I asked myself, as I neared the Champs-Elysées Theatre; "why, they are turning people away!" But then they always do when it is Brailowsky.

Inside there was also great excitement. About 3,500 expectant souls in the audience. The program was all-Chopin: fantasy in F sharp, waltz in A flat, nocturne in G, ballade in A flat, sonata in B minor, twelve études, and goodness alone knows how many encores.

Brailowsky played like one inspired. His Chopin was on such a high level of musicality; every note of the well-known pieces a revelation. Brailowsky has the power that comes from a lifetime of unswerving preparation and vast experience, and here was the spectacle of a virtuoso taking an entire audience into his confidence, speaking to them the things of beauty they longed to hear, and helping them on their way. People need help nowadays, and they go where they can get it. Brailowsky gave more than an exhibition of keyboard mastery; he opened the windows to intellectual freedom and assuaged the human dramas in the hearts around him, and me thinks the reason of his hold on the public is that he gives not only much, but gives generously.

Lili Krauss Plays

This charming young pianist can be proud of her recent success in Paris. In the Chopin Hall she gave a recital of impromptu in F sharp, fantasy in F minor (Chopin) ten variations, sonata in C minor (Mozart) seven bagatelles (Beethoven) and sonata in A (Schubert). A large and enthusiastic congregation attended and appreciated her work and a number of encores had to be granted. Miss Krauss has a full, round tone, her technic is sure and facile and her stage manner is graceful. She plays with fire, breadth and bigness, giving a good stylistic account of her music and evoking gratifying sentiment.

American Singer Heard

Marian Anderson, American colored contralto, drew a large audience to the Champs-Elysées Theatre for her recital. Accompanied by Kosti Vehanen, Miss Anderson, who has become a prime favorite with the Parisian public, gave compelling interpretations of songs by Gluck, Schubert, Debussy, Granados, Sibelius, and Negro spirituals.

Widor's Musicale

C. M. Widor, veteran French organist and composer, threw open the salons of the Institut Francais, providing his guests with a beautiful concert of chamber music. The program was trio in B flat, for piano, violin and cello (Mozart) sonata No. 2, for piano and violin (Saint-Saëns) and songs by Rameau, Schubert and Mozart. The performers were Isadore Philipp (piano), A. Pascal (violin), Paul Bazelaire (cello), Maria Braneze (soprano) and Madeleine Peltier (accompanist). I am convinced everybody did well, and have to confess that when Philipp is at the piano, I have ears only for him.

Roesgen-Champion's New Works

In Debussy Hall, a concert of compositions by Marguerite Roesgen-Champion, French composer-harpsichordist, and Raoul Laparra, French composer, was given with eminent success. Mme. Roesgen-Champion, one of the foremost harpsichordists of our time, is also a composer of highly developed personality. What she has to say is interesting and said in an interesting manner, as was proven in the first hearing of Mon beau sapin de Noël, La Crêche de Noël, Elégie and Appassionato. Among the pieces by Raoul Laparra which won special attention were Gallegada, Zortziko, Murciana and Salut au printemps.

Carmen Studer Triumphs

Carmen Studer, wife of the conductor Felix Weingartner, directed the Pasdeloup Orchestra through its week-end pair of concerts. As a result of her successes here last year, both performances were largely attended, and the pretty young leader won applause and ovations. As I have heretofore intimated, no excuses need be made for Carmen Studer on the strength of her being a woman for she easily measures up to many of the male representatives of the profession. I especially admire her for her ability to turn attention away from herself as a woman and direct it to the music and her personality as a musician. At the first concert she interpreted the symphony in C (Mozart) La Moldau (Smetana), accompanied the Schumann piano concerto (Lazare-Levy, pianist), and gave the first audition in France of her hubsand's Music to Shakespeare's Tempest—solidly constructed, clear, splendidly orchestrated music.

At the second concert she presented two Beethoven symphonies, the first and the ninth. The soloists in the ninth were Germaine Hoerner, Madeleine Vhita, René Maison and M. Dupré. The general opinion was: "Extraordinary."

New Ravel

Some new songs by Ravel, scored when they were brought out by the Colonne Orchestra, Paray conducting, Martial Singher, baritone, doing the singing. Don Quichotte à Dulcinée is the title of the latest opus. The three lyrics it comprises are Chanson romantique, Chanson épique, and Chanson à boire. Gone are the harmonic researches that preoccupied the Ravel of former compositions; in place, a simple, gracefully contoured melodic line, surrounded by enchanting Spanish rhythms and colors, now sober, now piquant, again noble or aloof.

Other first performances which ought to have more than a line, but which, as space is short, will have to be grateful for that, were Croisière by Jacques Pillois (Colonne Orchestra) Cendrillon by Marcel Delannoy, and Eleonora by Marcel Mirouze (Poulet Orchestra).

Menuhins Charm London in Sonata Recital

(*Continued from page* 5)

Yehudi Menuhin's superlative art is already a commonplace in London. However, his latest appearance, five years after his début as a twelve-year-old, brought a new sensation, namely his little sister Hephzibah, fourteen, sitting demurely at the piano and playing the Kreutzer Sonata with him.

To say that she played it about as perfectly as Yehudi performed his first classics in public is to say all. Equally remarkable was her giving of Schumann's D minor sonata, demanding both strength and fire. But an interesting discrepancy was accounted for by the difference in the two artists' ages. Hephzibah delivered it with flawless mechanism, a little naïvely, in strict rhythm, unalloyed by specious devices of expression; Yehudi, more sophisticated, superimposed an interpretation which betrayed a certain self-consciousness. Perhaps after the struggles of adolescence he will regain that simplicity which is a mirage to so many grown-ups but which youth achieves without effort. Some of the audience, it was said, paid as much as $50 for a seat. The Queens Hall was filled with an admiring and astonished crowd.

Violin Masters

Two other violinists of note played last week—Mischa Elman and Henri Temianka. Elman, with Bach, Mendelssohn and Brahms (D minor sonata, with Marcel van Gool), drew a large Sunday audience to the Palladium; Temianka, with an unusual program more with London's musical intelligentsia. more with London's musical intelligensia. He is one of the musicianly violinists of today; which does not mean that he doesn't command a brilliant technic. An interesting item of the program was Ethel Bartlett's transcription of a Grand Rondeau by Schubert, originally a piano duet.

A Galaxy of Pianists

Josef Hofmann, Moritz Rosenthal and Artur Schnabel, all in one week, provided a bill for piano maniacs. Hofmann gave an exhibition of brilliant pianism (Schumann, Chopin, Bach and Liszt) such as is rarely heard anywhere, anytime. His playing of Mendelssohn's G minor scherzo sent the audience into ecstasies. Rosenthal exhibited his well-known Titanism in a Schumann program. The outstanding item was Kreisleriana, and his energy and musical authority took one's breath away.

Schnabel gave us the sixth of his Mozart-Schubert-Schumann programs, of which the Schubert B flat sonata was the culmination. Schumann's Carnaval—with new lights thrown on it—showed Schnabel, the scholar, in a fascinatingly frivolous mood.

Simon Barer likewise played the Carnaval—a technical *tour de force*. He was at his best, which is saying much, in Bach's Chromatic Fantasia and Fugue.

Francois Lang, French pianist, in a second recital gave us some neat playing in a Mozart sonata, fanciful romanticism in Debussy's Children's Corner, and he exceeded the speed limit in some Bach-Busoni, but without casualties.

Ethel Bartlett and Rae Robertson, England's favorite piano pair, also played Mozart in their now familiar perfection, and provided a delightful diversion with Bizet's Jeux d'Enfants (twelve movements) for piano duet.

The Human Voice

In the vocal line we have heard John McCormack, who again drew thousands to the Albert Hall. He hit the high spot of artistry in Brahms' Mainacht, but of course the Irish department brought down the house, as usual.

Eidé Noréna gave a demonstration of highest grade vocalism at the Lieder Club in a variegated program. Her voice is one of the finest to be heard today.

The Sadlers' Wells Theatre's opera season is in full swing. We have had Tosca, Fledermaus, Carmen and the Barber, with ballet in between. The performances are good and London seems to have a permanent opera at last. For some reason or other Rubinstein's opera, The Demon was restored in concert form at the Wigmore Hall. It is fifty-nine years old and seems even older. But it sounds better than it is. Aside from the excellent singing of Valentina Aksarova as Tamara there was little to recommend the venture.

Sarg Marionettes for Carnegie Hall Programs

The Tony Sarg Marionettes will appear in Carnegie Hall, New York, on December 26 and 27 in Faust, the Wicked Magician. These are children's performances, and the schedule provides for morning and afternoon shows on both days. There was a public preview on December 21.

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New York Concerts

(Continued from page 12)

Song, proved attractive, the second having its première. A first time performance in New York was given of Four Shakespearean Songs by J. S. Daltry, while another lyric of the bard was heard in a new musical setting in the Bacchanalian Song by Ruggero Vené. Flowering Orchards by Pillois, arranged by Davison, was another interesting first time work. The climax of the program was reached in the Procession of the Knights from Parsifal and the vigorous Chorus of Vassals from Götterdämmerung, which showed the high musical standards maintained by Mr. Greenfield.

The Faculty and Alumni Glee Clubs of the University assisted in the concert. Solo parts were sung by Theodore M. Everett and Willard Van Woert, while other assisting artists were Frederick Wilkins, Richard T. Gore and Sterling Hunkins. Mr. Gore and Philip Bauer were the accompanists. The audience was numerous and warmly approving of the organizations' work.

DECEMBER 16

Philharmonic Orchestra First of a series of three special Wagner programs conducted by Bruno Walter with the Philharmonic Orchestra, the Sunday matinee at Carnegie Hall found a large audience in glowing appreciation of the great music, the understanding leader and the eminent performing organization.

Half of the concert was devoted to the Prelude and Good Friday Scene from Parsifal, with Paul Althouse as Parsifal and Emanuel List as Gurnemanz. The second part offered the Siegfried Idyll and Scene 3, Act I, of Siegfried, from the Forging of the Sword to the fall of the curtain. Althouse was the Siegfried; Marek Windheim, the Mime.

A noted Wagner interpreter, Walter made the most of the orchestral contributions, persuading his players into splendid revelation of his ideas and emotional reactions. The inspired scores were set forth with authority, dramatic fire, and full effects of tone sensuous and sonorous. Also, the singers were aided by finely coöperative accompaniments.

Paul Althouse, America's pride as a Wagner singer, covered himself with glory, his voice ringing out clearly and resonantly in the Siegfried measures and lending itself as well to the more serene and devotional passages of Parsifal. The moods of the two characters as well as Wagner's implications in music and text were proclaimed with fidelity and impressive eloquence. Althouse scored a ringing success and his appearances at the Metropolitan are awaited with confident pleasure.

Emanuel List gave a deeply dignified and touching account of his assumption as Gurnemanz. The resonant, rich tones of this basso, his breadth of style, and highly intelligent phrasing and declamation, furnished true delight to connoisseurs of such finished art. He won pronounced individual applause.

As Mime, Marek Windheim has established an unbroken line of successes at the Metropolitan with his subtle and sharply etched delineation and keenly expressive singing of one of the most difficult rôles in the Wagnerian repertoire. Even without the aid of costume, Windheim created vivid illusion last Sunday; and also, the concert atmosphere without action, enabled the artist to show his listeners how capable he is of projecting the purely vocal effects and even lyrical line which Wagner requires from Mime in spite of that dwarf's frequent gibbering and grotesqueness. Windheim shared deservedly in the plaudits expended by the listeners.

New English Singers This afternoon brought Cuthbert Kelly and his New English Singers in their second of three programs of Christmas carols at Town Hall. Listed were Latin motets by Byrd, Praetorius, Vittoria and Sweelinck; madrigals by Morley, Thomas Bateson and John Bennet; carols by Rutland Boughton, Martin Shaw, Vaughan Williams, Holst, Robert L. Pearsall and Peter Warlock; folksongs arranged by Holst and Vaughan Williams.

Warlock's carol Corpus Christi, for the past three years a favorite of this ensemble, once again was one of the more important offerings. A good-sized audience applauded the singers for the admirable unity of their singing and effective evocation of the atmosphere prevalent when vocal ensemble singing was at its height in England. Although their performance bespeaks carefully rehearsed interpretations, there is nothing lacking in spontaneity in their manner of delivery and their enunciation was eminently clear. The basso and spokesman, Mr. Kelly, supplied verbal program notes. At the insistence of the grateful auditors several extras were sung.

Angna Enters Angna Enters appeared in her "Episodes" at the Booth Theatre on Sunday night. A large audience gave Miss Enters the close and fascinated attention that her magnetic art inspires. The program was of familiar numbers, including the Delsarte—With a Not Too Classical Nod to the Greeks; the Boy Cardinal; Pavana—Spain, Sixteenth Century; Piano Music No. 4—Commencement, and others. Miss Enters encloses manifold interpretative phases in her single personality. Her uncanny miming suggests a whole theatrical repertoire. Madaleine Marshall was the able pianist.

Stewart Baird Stewart Baird, baritone diseur, gave the second of four Somewhat Different Sunday Evenings at the Hotel Plaza, presenting on this occasion impressions of The English Inns and Castles, The London Season, and The Watering Places and Cures. The four programs are given the general titles of the seasons of the year, the one Sunday evening being called Summer. Mr. Baird has a flair for mimicry, an ability to recreate a whole scene by gesture, vocal inflection and facial expression. He has a keen feeling for satire, and his entire performance was dramatic and vivid. His delineations included portrayals of rural English characters, a duchess entertaining royalty, French, Negro and American cowboy entertainers at Vichy, and some devastating characterizations of the patients at that Mecca for seekers after restored health. A distinguished and capacity audience attended and responded cordially to Mr. Baird's offerings. Artistic piano backgrounds were furnished by Ralph Douglass.

Other Concerts

Ruth McCann, pianist, and Berthe Hebert, contralto, Roerich Hall, December 11, evening.

Paul Musikonsky, violinist, Carnegie Hall, December 12, evening.

Edwine Behre, pianist, Steinway Hall, December 14, evening.

Lhevinne Heard in General Motors Concert Conducted by Krueger

The eleventh in the series of concerts by the General Motors Symphony Orchestra, given in the Centre Theatre, New York, and broadcast over a nationwide NBC network on December 16, had Karl Krueger, conductor of the Kansas City Philharmonic Orchestra, as leader and Josef Lhevinne as assisting pianist. This distinguished collaboration had excellent results. The concert opened with the Entry of the Gods into Valhalla from Das Rheingold, the prismatic orchestral colors of which were vividly and sensitively outlined by Mr. Krueger. Lhevinne played the first movement of the Tschaikowsky piano concerto in B flat minor, showing the lovely tonal effects and brilliant virtuosic achievements for which he is eminent. Later in the concert the pianist delighted with the Schulz-Evler transcription of The Beautiful Blue Danube, his solo work being outstanding for sparkling *brio* and technical mastery. The orchestra played Martucci's melodious and delicate Nocturne, the March from Tschaikowsky's Nutcracker suite as an extra, and concluded with a stirring performance of The Sorcerer's Apprentice by Dukas. The audience applauded both the soloist and conductor with hearty enthusiasm. R. K.

Weston Gales' Widespread Activities

Weston Gales, who recently opened a studio in New York, has an extensive background of training and experience in several musical fields. He has conducted orchestras and opera performances in Germany, France and Austria as well as in America; has been organist and choirmaster in prominent churches; and trains and coaches many eminent singers.

WESTON GALES

As a conductor, Mr. Gales' American achievements include the founding and conducting of the Detroit Symphony Orchestra; acting as conductor with the Wagnerian Opera Company, and as associate conductor with the State Symphony Orchestra. He also has been associated with the Oratorio Society of New York and Cecilia Society of Boston. In Germany he conducted concerts with the Philharmonic orchestras of Hamburg and Nuremberg and the Munich Konzertverein; in France, the Lamoureux Orchestra of Paris was heard under his baton; in Austria, he was assistant conductor at the Stadttheater, Innsbruck, Tyrol. He was *solo-repetitor* of the Wagner Festivals at Bayreuth and Breslau Stadttheater.

He has held the post of organist and choirmaster at St. Barnabas Church, Irvington, N. Y.; Christ Church, New York; and Emmanuel Church, Boston.

Mr. Gales' musical education was a comprehensive one. He was boy soloist at St. John's Church, Elizabeth, N. J., and at All Angels Church, New York, under James Morris Helfenstein. He studied theory of music at Yale University with Horatio W. Parker, and in Paris with Louis de Serre. His piano studies were at Yale, under Samuel S. Sanford, and his organ training was received in New York from Gaston M. Dethier, in Paris from Charles M. Widor and Louis Vierne.

Diaz Tuesday Afternoon Musicales Scheduled for Waldorf

Edwin W. Scheuing, Inc., announces a series of four Rafael Diaz Tuesday Afternoons to be held in the Grand Ballroom of the Waldorf Astoria Hotel, New York. At the first of these recitals on January 8 Richard Bonelli, baritone of the Metropolitan Opera, and Cornelia Otis Skinner will appear; January 22, Mercardo's Mexican Orchestra and Carola Goya, Spanish dancer; February 5, Ruggiero Ricci, fourteen-year-old violinist, and Helen Jepson, soprano; February 26, Lily Pons, soprano, and Elvin Schmitt, pianist, will be heard.

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I See That

Sigrid Onegin and Fritz Kreisler were among those sailing from New York by the SS. Bremen on December 15.

* * *

Yvonne Gall departed on December 15 by the SS. Paris.

* * *

The SS. Albert Ballin, docking in New York on December 15 brought Gertrude Kappel and Anny Konetzni.

* * *

Children from the preparatory department of the Institute of Musical Art, New York, will give a demonstration of their work this morning (December 22) in the concert hall of the Juilliard School.

* * *

Grace Moore comes to the air for a series of recitals over an NBC-WJZ network, beginning January 1. The soprano is to be heard each Tuesday night for a half hour from the NBC Hollywood studios, under the sponsorship of the Vick Chemical Company.

* * *

Elvira Rosina Geiger and Samuel Shankman, pianists, gave a duet program of martial tunes over WNNX and WHOM on December 8 and 9. Beginning with the Siegfried *leit motif* (solo by Mme. Geiger), they went on to the Ride of the Valkyries in piano duo form. Mr. Shankman presented the Polonaise Militaire (Chopin), and on the program of December 9, the scherzo in B flat. The closing number was the duo arrangement of Schubert's Marche Militaire. On December 10 at WNBX, Mr. Shankman gave a Chopin-Liszt program.

* * *

Marie De Kyzer's December musicale at her Jackson Heights, N. Y., studio, presented singers, a pianist, and Mme. De Kyzer herself in solos to her own accompaniment.

* * *

Hans Merx, baritone, has returned to New York, following recitals at the watering resorts of Germany.

* * *

Frederick Jagel, tenor of the Metropolitan Opera, is at present in Chicago where he opened the current opera season in Turandot with Maria Jeritza. Subsequent appearances there include Radames in Aida, Lohengrin, Norma, Salome (two performances), and a second Turandot. Between his operatic performances Mr. Jagel gave recitals in Wheeling, W. Va., Pittsburgh, Pa., Milwaukee, Wis., and Philadelphia.

* * *

The Worcester, Mass., Oratorio Society has engaged Myrtle Leonard, contralto, as soloist in its performance of Handel's Messiah on December 23.

* * *

Richard Crooks, tenor, gave a recital on December 3 in Oakland, Cal., for The Forum of that city, under the management of L. E. Behymer. Mr. Crooks will sing at the Bagby Musical Morning in the Waldorf-Astoria, New York, on December 27. This will be his first New York concert appearance after returning from a tour of the Pacific Coast and Far West.

* * *

Among the passengers on the SS. Conte di Savoia, which docked in New York on December 12, were Vincenzo Bellezza and Armando Borgioli.

* * *

Florence Foster Jenkins, soprano, was recently the guest of Ithaca (N. Y.) College, where Prof. Vladimir Karapetoff made electrical recordings of her voice.

Berlin

(*Continued from page 5*)

until the hall was darkened would people stop cheering.

CORTOT SCORES

Cortot followed his orchestral appearances under Furtwängler with a recital in the Bach Saal. Nothing on the part either of the artist or public acclaim was left to be desired. Accentuation of inner notes and most adroit pedalling made familiar works sound strangely different. Carnaval (Schumann) B flat minor sonata, and Etudes (Chopin) were among the pieces listed, and for sheer loveliness of tone, keyboard mastery, and poetic insight nothing like the Cortot recital has been heard here in quite some time.

Cecilia Hansen gave an interesting violin recital consisting principally of Bach, Handel, Prokofieff and Stravinsky. She was accompanied by Hellmuth Baerwald. The work of both artists was deeply appreciated.

Three Holland Artists in Recital

WHITE PLAINS, N. Y.—Louis Dornay and Betty Poulus, assisted by Betsy Culp at the piano, recently gave a program of ancient and modern Holland folk-songs before the members of the Contemporary Women's Club of White Plains. Costumes of different provinces of the low lands at the sea were worn, while the musical program was interspersed by a charmingly informal talk on Holland and Its Customs by Mr. Dornay. The large audience acclaimed the artists with enthusiasm and delight. B.

Studio Notes

ENRICO ROSATI

A number of artists from the Enrico Rosati studios have been having appearances. Hope Hampton made her début as Manon with the Chicago Opera Company on December 10.

Rose Tentoni sang Desdemona with the Cleveland Orchestra on December 13 in a cast that included Richard Bonelli and Aroldo Lindi.

James Melton, heard frequently over both WJZ and WABC, is now under the management of the Metropolitan Musical Bureau.

Norma Terris is the leading woman in the play So Many Paths which recently opened at the Ritz Theatre, New York.

ESTELLE LIEBLING

Jean Tennyson, soprano, made her début with the Chicago Opera Company when she sang the rôle of Mimi in La Boheme at the Civic Auditorium, Chicago, on December 8.

Rosemarie Brancato, coloratura soprano, sang Gilda in Rigoletto in Kansas City, Mo., on December 9. John Dunbar, tenor, appeared as the Singer in Die Rosenkavalier with the Philadelphia Orchestra Association (Fritz Reiner conducting) on November 30, in Philadelphia.

Lucy Monroe, soprano, has the leading rôle in the new Russell Janney operetta, The O'Flynn. Addison Randall and Anna Worth are in the same show. Kathleen Edwardes, Gudrun Ekeland, Fred Hoffman, Ralph Hunsecker and Ross Lockwood are rehearsing in the Schubert show Annina.

Dorothy Miller, soprano, and Celia Branz, contralto, are appearing at the Radio City Music Hall, beginning December 20, as Hänsel and Gretel. Katherine Lewis, mezzo-soprano, sang on the Castoria Hour with Roxy on December 16.

Ann Jamison, soprano, again appeared as guest artist on the Palm Olive Hour over Station WEAF on December 18, as Yum Yum in The Mikado. Bobette Christine is appearing nightly at Anna Held's Club, New York.

All these singers are from the New York studio of Estelle Liebling.

MARIE DE KYZER

In both her Jackson Heights, N. Y., and New Haven, Conn., studios, Marie deKyzer has recently presented recitals which interested many persons. Fifty persons attended her second Young Artists' Musicale in the former a fortnight ago, the following appearing: Mabel Bradley, Gertrude Lanz and Shelley Russell, sopranos; Walter West, pianist, of New Haven.

During the Christmas holidays a party at the Jackson Heights studio will bring together pupils, who in fancy dress will represent various countries, each offering a song of the country represented.

Three hundred listeners attended the New Haven recital on December 11, when beside the Misses Bradley and Lanz the following singers took part: Betty Chenoweth, Elynor Wilson, Emily Dickinson, Carolina G. Clarke, Grace Deuber and Meredith Johnston. Walter West was at the piano.

OSCAR SEAGLE

Mr. and Mrs. John Boles were recently guests of honor at a musicale given by Mr. and Mrs. Oscar Seagle of New York. This occasion was also the opening of Mr. Seagle's new studio in the Sherman Square Hotel. Soloists were Thomas Thomas, John Seagle, Shirley Sinclair, Elizabeth Newburger, Barbara Farnsworth and Elsa Zimmerman.

There are now twenty members of the Oscar Seagle summer colony, Schroon Lake, N. Y., quartered at the Sherman Square. Many others live within a short distance. Vesper rehearsals are held on Tuesday evenings and informal musicales are given on alternate Sundays.

Miss Sinclair was engaged several weeks ago by the Fifth Avenue Presbyterian Church. Mr. Thomas, Welch baritone, who sang important rôles at the Hippodrome and over the WOR opera hour last winter, has been guest soloist at the Brick Presbyterian Church and the Riverside Church.

Lydia Knaigevitch, who has spent many summers at the Seagle Colony, returned last week from a two-year stay abroad. Mme. Knaigevitch is now visiting Mrs. James Roosevelt at Hyde Park and after returning to New York will take an apartment in the Sherman Square Hotel.

William Wright, following a tour of the Middle West, came back to New York in October. Needing relaxation after his concert schedule, Mr. Wright decided to go abroad before accepting any New York engagements. While on the Continent, Mr. Wright spent some time consulting J. Carleton Gauld about the interpretations of various operatic rôles. Mr. Gauld is baritone of the Opéra-Comique in Paris. Mr. Wright has now returned to New York and has begun his season's activities here.

HANNA BROCKS

Hanna Brocks, soprano and teacher of New York, presented a studio musicale on December 8. Marianne Townsend of Cooperstown, N. Y., made her first New York appearance. Miss Townsend, since Miss Brocks' summer class in Cooperstown, has studied two short seasons in New York with this teacher. She acquitted herself with credit, singing with lovely quality of voice, poise, good diction and artistic phrasing. Her able accompanist was Merle Hanna. Gwendolyn Thomas, pianist, pupil of Josef Lhevinne, varied the vocal sequence by playing numbers by Chopin, Hummel and others, scoring for her excellent performance. Miss Brocks also introduced her youngest student, Willis Stiles, who has studied with her only four months. Miss Stiles is a talented, musical and promising girl. A large audience attended and applauded warmly. B.

IRMA SWIFT

Deviating somewhat from her usual plan of recitals by students and artist-pupils, Irma Swift recently entertained at her New York studio with a program given by guest artists, among them several prominent on the stage and radio and in general musicology. Her studio was filled to capacity and the concert thoroughly enjoyed. The program included operatic arias, classical and character songs, popular radio numbers as well as songs from Broadway productions. Also there were original compositions played with the composer at the piano and other music from keyboard literature. Among the artists taking part were Dorothy Lauro, Paul Keast, Rollo Hudson, Granville English and Edouard Grobé. L. R.

ALTON JONES

At the second musicale of the season given in the New York studio of Alton Jones, the following pupils of Mr. Jones appeared: Helen Plinkiewisch, Carl Saliani, Dorothy Kamps, Marjory Smith, Irwin Gritzhandler, Estelle Bloch, Nella Mazotta and Ramon Ruiz. Frieda Harcum was heard in a performance of the Mendelssohn D minor concerto and Mrs. Jack Eaton played the Rubinstein concerto in D minor with Mr. Jones at the second piano.

GEORGE COMPTON

An afternoon of operatic duos and trios was given by the pupils of the Compton Studios, New York, on December 2. Selections from Attila, Tales of Hoffmann, Trovatore, Pique-Dame, and the duet, Watchman! What of the Night? were sung by Mary Worley Compton, soprano; Betty Muse Statham and Anna Dawson, contraltos; Albert Statham and Gerard Hayden, tenors; Robert Klie, baritone, and George Ryneke, bass-baritone.

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CONSERVATORIES and SCHOOLS

Eastman School of Music

ROCHESTER, N. Y.—The Eastman School Orchestra (Samuel Belov, conductor) has entered into a season of unusual variety. On November 27 Dr. Howard Hanson conducted the first concert at the Eastman Theatre, when the program was made up of the first symphony in E minor of Sibelius, Debussy's Iberia and the prelude and Liebestod from Tristan and Isolde. Mr. Belov's first program included the Brahms fourth symphony and the second Bach Brandenburg concerto. The orchestra's schedule includes radio broadcasts over a national hook-up and a choral concert.

Mr. Belov is going through the Beethoven symphonies as ground work, and the repertoire of the year, besides the symphonic work, takes in the Schubert C major and a Tschaikowsky symphony, a series of overtures and miscellaneous works, also Strauss' Tod und Verklärung. Soloists from the student body are presented. Also student compositions are read through, thus enabling the composers to hear their works. Two rehearsals a week will be devoted to concert preparation and one to reading in the field of contemporary music.

New York College of Music

The New York College of Music gave a students' concert on December 7 in which promising talent was revealed by advanced pupils in some exacting numbers. At the piano, Ruth Lewis was heard in a gavotte and a bourree of Bach; Charles Politis played numbers by Chopin and Rachmaninoff; Emma Stopello presented the first movement of Mozart's concerto in D, with Mr. Giorni at the second piano; and Rachel Brecher gave the Liszt paraphrase of Verdi's Rigoletto quartet. Two violinists, Enzo Commando and William Nowinski, distinguished themselves in Mozart's concerto in A, and Lalo's Symphonie Espagnole (first movement), respectively. The only vocalist, Lillian Le Roy, sang an aria from Donizetti's Lucia very well. Altogether the evening was both interesting and educational to the large audience present. J. C.

The second students' concert of the New York College of Music took place at the college auditorium on December 13. The program included numbers on the piano by Moszkowski, Cadman, Schumann (first part of the fantasie in C major) and Saint-Saëns' Danse Macabre, for two pianos, four hands. These were capably played by Raymond Greenfield, Katherine Johnson, Cecily Lambert, Josephine Neigel and Lawrence Fagan, respectively, with special mention of Miss Lambert's playing of the Schumann piece. Enzo Comanda, violinist, was heard in two Kreisler pieces, and Sidney Greenstein played the first movement of Brahms' violin concerto in D exceptionally well. Marie Moraud, soprano, revealed a pleasing voice and good delivery in numbers by Godard and Grieg. John Crider, tenor, gave much promise in an aria from Verdi's Aida. It was an interesting concert in which the students gave a great deal of pleasure to the large audience present and revealed the thorough training they are receiving. G. F. B.

Haubiel Works Heard at New School for Social Research

The works of Charles Haubiel, American composer and professor of music at New York University, were featured in concert at the New School for Social Research, New York, on December 5. The Norfleet Trio played Mr. Haubiel's Duo-Forms and Astride Fjelde, soprano, included the three love songs from his Portals in her offerings.

School for Advancement in Music

Every two weeks the School for Advancement in Music (Winfield Abell, director), gives a music appreciation recital. Comments about the compositions and composers are given by Mr. Abell before each number. On November 9 the program was on the perfection of the sonata form, with examples of C. P. E. Bach, Haydn and Mozart. On November 25 the evening was devoted to the Romantic School, with excerpts of Beethoven, Schubert and Weber. Interspersed with the instrumental numbers are vocal solos by Mrs. Abell. Of the piano students who have been heard, mention may be made of Katrina Munn, Minnie Balser and Effie Lott. Malcolm Langford and Enid Tubbs were the vocalists. There were also players on string instruments. Some of the pupils have won full or part scholarships, and some have studied in European conservatories.

Press Comments

MOISE BULBOACA

Adelaide Gescheidt's artist-pupil, Moise Bulboaca, Rumanian tenor, made a tour of Europe. He was featured as "The Rumanian Tenor," appearing in native costume, singing in his native tongue as well as in other languages. Comments from the press of Hungary, Germany and American cities follow: "It was a great day for our congregation, the auditorium being crowded, with listeners outside the windows. You have a well-trained voice, and are the first Rumanian tenor from America to sing here." (Bucharest Daily.) The Arad Weekly said: "Gratitude is due for beautiful singing; our folk love music, and you drew great crowds; they will never forget." Szabadi Gusztav, musical director, wrote him: "Unforgettable moments were those when you sang; your full, clear, round voice carried us to Caruso's time. I see you as America's famous Rumanian tenor." The Bucharest Weekly: "A brilliant voice, heard at the music festival." The Braila paper mentioned his richness of

MOISE BULBOACA

voice and convincing way of singing. Said a Rumanian monthly journal: "University students and others were loud in acclaim." H. Seidel of Berlin wrote: "Your singing was greatly appreciated and enthusiastically applauded." Brief notices from the Middle West of America include that of V. W. Jones of Chicago, who wrote: "Your singing added to the spiritual uplift." The Citizen of Berea, Ky., said: "He thrilled his audience." The Cleveland America: "He is an artist of merit." Rumanian News of Detroit: "His singing was for us a valuable treasure." Luminatorul of Philadelphia: "He sang with authority, flow of tone and ease."

PIETRO YON

Pietro Yon has returned to New York after playing in Buffalo, N. Y., on November 13 under the auspices of the A. G. O.; Detroit, Mich., November 14, at Marygrove College; and Rockford, Ill., 16, at the Court Street M. E. Church.

The Courier Express of Buffalo said: "He communicated to his listeners the vitality and scope of his musicianship. With a flawless technic, and a command of every phase of organ playing, every number glowed with brilliancy and shimmering color. . . . He made of Bach something beautiful beyond words."

The Detroit Free Press: "The soloist is a strict classicist, both in manner and performance. He is an interpretative genius, one to whom the music is sacred. He plays with complete understanding of the composer's intent and never seeks to place himself before the printed page. Great artists are alike in this respect. Their mission as performers is to interpret and not to exhibit. . . . Mr. Yon plays the organ with a

(Photo by Mishkin Studio.)

PIETRO YON

reverential feeling. He is not one of those who attempt to raise the roof with thunderous sustained chords. He is neither theatrical nor spectacular. His musicianship is far more deep-seated, and he employs both his heart and his head in his playing . . . . the audience which filled the chapel to overflowing appreciated his efforts beyond the measure of applause."

The Rockford Morning Star: "Pietro Yon may have been bewildered as he came to the end of his concert program at Court Street M. E. Church last night to look out into the sea of faces and find them all turned expectantly toward him. No one rustled into an overcoat. No one pulled on gloves. No one, in fact, made the slightest move toward departure from the filled-to-capacity auditorium."

SAMUEL FERMON

Samuel Fermon, a pupil of Vera Fonaroff, gave a recital at Roerich Hall, New York, on December 5, of which the New York Post's reviewer comments as follows: "The violinist brought freshness and an unmistakable individuality to the compositions he performed. Particularly was this to be noted in the César Franck sonata, where his mellow tone, coupled with an inspired interpretation, gave that familiar work a renewed beauty. The Vivaldi-Respighi sonata was given a reading of restraint and tender beauty that poetic work called for, while the Symphonie Espagnole, which runs almost the entire gamut of all dynamics and moods known to music, had in it decisiveness, temperament and tonal clarity that showed a true understanding on the part of the performer of all its varying intents. John Ahlstrand assisted at the piano. The audience applauded them heartily and received several encores at the end of the concert."

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, December 22

Metropolitan Opera season opening, Aida, Metropolitan Opera House (E)
Philharmonic-Symphony Orchestra, Carnegie Hall, (E)
Mount Holyoke College Carol Choir, Town Hall (E)
Mischa Levitzki, pianist, Washington Irving High School (E)

Sunday, December 23

Philharmonic-Symphony Orchestra, Carnegie Hall, (A)
English Singers, Town Hall (A)

Tuesday, December 25

Hänsel and Gretel, Metropolitan Opera House (A)

Wednesday, December 26

Die Walküre, Metropolitan Opera House (E)

Thursday, December 27

Manon, Metropolitan Opera House (A)
Gioconda, Metropolitan Opera House (E)
Philharmonic-Symphony Orchestra, Carnegie Hall, (E)

Friday, December 28

Philharmonic-Symphony Orchestra, Carnegie Hall, (A)
New York Oratorio Society, The Messiah, Carnegie Hall (E)
Julia Peters, soprano, Town Hall (E)

Saturday, December 29

National Orchestral Association, Ossip Gabrilowitsch, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall, (E)

Sunday, December 30

Philharmonic-Symphony Orchestra, Carnegie Hall, (A)
Rosemary Albert, soprano, Town Hall (A)
Elisabeth Schumann, soprano, Town Hall (E)
Bronislaw Hubermann, violinist, Carnegie Hall (E)
Opera concert, Metropolitan Opera House (E)

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N. Y. Oratorio Society to Present Messiah Under Stoessel

The Oratorio Society of New York will open its sixty-first annual season with a presentation of Handel's Messiah on December 28 at Carnegie Hall, New York. Over 300 trained amateurs will sing in the chorus, and an orchestra and quartet of professional singers assist under the direction of Albert Stoessel. Soloists are Jeannette Vreeland, soprano, Grace Leslie, contralto, Dan Gridley, tenor, and Julius Huehn, baritone.

This performance of the Handel masterpiece, a feature of New York's Christmas season each year, inaugurates a series devoted exclusively to works by Handel and Bach, in commemoration of the 250th anniversaries of both composers. The Oratorio Society will present Bach's B minor Mass in its entirety in March at Carnegie Hall, and join with the Juilliard School of Music in a six-day Bach-Handel Festival at the Juilliard Concert Hall in the spring.

The personnel of the society's board of directors this year includes: the Rev. Henry Sloane Coffin, president; W. H. Gray, secretary-treasurer; Mrs. Clinton E. Bagg, C. C. Birchard, Edmund B. Child, Walter Damrosch, Mrs. W. B. Dungan, Mrs. H. B. Gardner, William G. Harper, Arthur Curtiss James, Mrs. Waldine Kopperl, Mrs. J. T. Johnston Mali, Fifine A. Pressler, Joseph M. Priaulx, Agnes Ritchie, Mrs. Eugene Coleman Savidge, Mrs. Frank W. Smith, Mrs. Albert Stoessel and Walter H. Wheeler. Rubin Goldmark, Victor Harris, Ernest Hutcheson, Dr. T. Tertius Noble and Mme. Olga Samaroff Stokowski serve on the Advisory Board. Alfred M. Greenfield is again assistant conductor of the Society this year; Hugh Porter, organist, and Harrison Potter, accompanist.

Pasquier Trio Has Heavy Season

The Pasquier String Trio, of Paris, began its 1934-1935 season with broadcasting engagements in France, and on October 23 gave a concert (reëngaged for next May) at Oxford, England. November the trio spent in playing more radio concerts in France and touring Switzerland. December brings a long tour of France, and January, 1935, another in France. In February the Pasquier Trio will go to Holland for the fifth time, appearing in all the principal cities of that country. During March there are to be three appearances with the Entre Soi Society of Paris. In April the trio is to be heard in Italy in concert and also play for the Italian radio, to be followed by a series of recitals in England (Cambridge, Hayes, London, Oxford and Liverpool).

Artists Give Brookline Program

BOSTON.—Jane Leland Clarke, composer and pianist, was heard in a chamber concert at Southern House, Brookline, Mass., on November 22. Assisting artists were Malcolm Holmes, violinist and conductor; Elton Young, pianist and accompanist; Yvonne des Rosiers, soprano, and Dorothy Baker, cellist. Five of Miss Clarke's compositions were featured, as well as numbers by Tschaikowsky, Massenet and Wieniawski.

Yvonne Gall Heard on Radio

Yvonne Gall, soprano of the Paris Opéra, again brought her talents to Paul Whiteman's Kraft Music Hall program, broadcast on November 29 over the WEAF-NBC nation-wide networks. The French prima donna in her fourth appearance on this "Continental Nights" series was heard in Vissi d'Arte (Puccini), L'Heure Exquise (Hahn), Engel's Sea Shell, and Leroux's Le Nile. The Reading Male Choir of 180 voices, under the direction of Willy Richter, sang Invictus and Das Ist der tag des Herrn.

Pupil of Gretchen Hood Wins Scholarship

WASHINGTON, D. C.—Mary Russell Williams, pupil of Gretchen Hood, who won the highest scholarship in voice at the Eastman School of Music, Rochester, N. Y., is the first "freshman" to be entered immediately in the grand opera department, and although she has had only two years of training under Miss Hood (her only teacher), she sang the prima donna rôle of Violetta in La Traviata at Kilbourne Hall Auditorium on November 6. G. S.

Dr. Clarence Dickinson's Recitals in Chicago

CHICAGO.—Dr. Clarence Dickinson, one of New York's prominent organists, and director of the school of sacred music of Union Theological Seminary, was guest organist in the centenary celebration of St. James' Episcopal Church of Chicago. Dr. Dickinson served St. James' Church as organist from 1897 to 1898, and in addition, as choirmaster from 1903 to 1909.

On October 14 he served in the dual capacity of organist and guest speaker. His organ numbers included Franck's Piece Heroique and one of his own compositions, intermezzo from the Storm King symphony. At the close he gave an address on the relationship of music and worship.

October 15, under the auspices of the W. W. Kimball Company, Northwestern University and Chicago organizations of organists, Dr. Dickinson gave a program on the four-manual organ of Northwestern University, including the Reubke sonata and the Bach Cathedral Prelude and Fugue. His program further comprised chorale (Andriessen), rondo (Rinck), Andante Espressivo (Elgar), Qui Tollis (Couperin), Farnaby's Dream (Farnaby) The Gold Finch (Cosyn), Cathedral Prelude and Fugue (Bach), Badinerie (Bach), Erbarme Dich (Bach), sonata, The Ninety-Fourth Psalm (Reubke), A Lovely Rose Is Blooming (Brahms) scherzo (Dickinson), Norwegian Rhapsody (Sinding), Old Dutch Lullaby (Dutch traditional). His playing was a delight to his audience, having the qualities of artistry, spiritual depth, and devotion to his work. F.

Mana-Zucca Compositions Broadcast

During one week in November, twenty-five compositions of Mana-Zucca were broadcast. Among the artists featuring her music were: Armad Girard, who presented Nichavo; Henry Ginsberg, who sang Rachem; Henry Sparks, Waiting and I Love Life; Ramon De Verrenne, Waiting and If Flowers Could Speak; Esther Hawthorne, Fluttering Birds; Sofia Montalvo, Your Quest; and Countess Olga Albani, I Love Life.

OPPORTUNITIES

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THE CASIMIR QUARTET,
a new professional ensemble, trained by Dr. Louis Bailly of the chamber music department of the Curtis Institute of Music, photographed with their teacher. The quartet played at Casimir Hall, Philadelphia, on December 10. In the picture are: (standing) Victor Gottlieb, cellist; Charles Jaffe, violin; (seated) Eudice Shapiro, violin; Dr. Bailly; and Virginia Majewski, viola.

ISIDOR ACHRON,
pianist, is teaching at his New York studio and preparing programs for his European tour next spring. (Photo © Maillard Kesslere.)

HORTENSE MONATH,
American pianist, who introduced to American audiences the Schubert German dances, discovered in Vienna in 1932, will play the Schumann piano concerto (op. 54, A minor) with the New York Philharmonic-Symphony Orchestra under Bruno Walter on December 29. Miss Monath plays the concerto with the Buffalo (N. Y.) Symphony Orchestra on December 22, Lajos Shuk conducting. (Photo © G. Maillard Kesslere.)

FREDERICK BULDRINI,
violinist, performed the Beethoven concerto, as soloist with the New York Civic Orchestra (Eugene Plotnikoff, conductor), at the American Museum of Natural History, December 12, and at the repeat concert, College of the City of New York, December 16.

HUGH McAMIS,
American concert and church organist, teacher and conductor. His recent activities have included the opening of his new studio organ, New York, December 5; concert of Christmas music, Union Chapel, Great Neck, N. Y., on the afternoon of December 10, and concert at All Soul's P. E. Church, Great Neck, in the evening; studio musicale, New York, conducting the Great Neck Choral Club (Ora Witte, soprano soloist), December 11; conducting the Munsey Park Choral Club, in a program of Christmas Carols, at the Community Center, December 17. (Photo by Beidler-Viken.)

N. DE TOLLY'S CARICATURE OF NATHAN POSNER,
of Brooklyn, N. Y., connoisseur and dealer in fine violins.

RUTH SHAFFNER,
soprano, has been engaged for a performance of Elijah at Connecticut College in January, and will be heard at Syracuse University in Rossini's Stabat Mater in April. She sang in The Messiah with the Columbia University Chorus on December 17.

HERBERT FISS,
conductor of the Beethoven Symphony Orchestra, of Bethlehem, Pa., which gave its first concert on November 25.

BEATA MALKIN,
soprano, was a soloist in Berlioz' The Damnation of Faust, given on November 30, December 1 and 3 by the Boston Symphony Orchestra under Dr. Serge Koussevitzky. (Photo by Aime Du Pont.)

CHARLES JAFFE,
violinist, student of Efrem Zimbalist at the Curtis Institute of Music, has been accepted by Dr. Leopold Stokowski as a member of the Philadelphia Orchestra. There has not been a vacancy in the violin section of the orchestra for several years and Mr. Jaffe was chosen from many applicants for the position.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo by Herbert Mitchell

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